inform

Architecture + Design

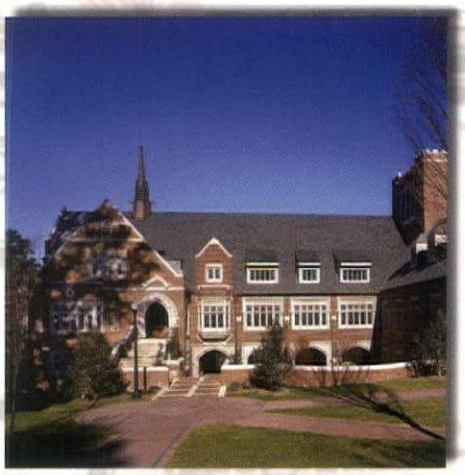
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Washington and Lee University Commons ■ Grand Plans at VCU ■ Weinstein Hall ■ National Museum of the American Indian

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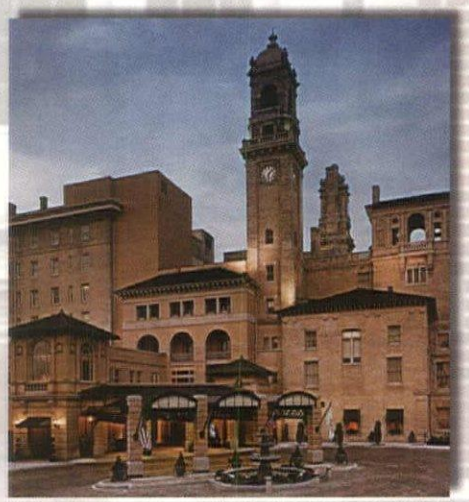


University of Richmond's
Weinstein Hall /Additions-Renovations
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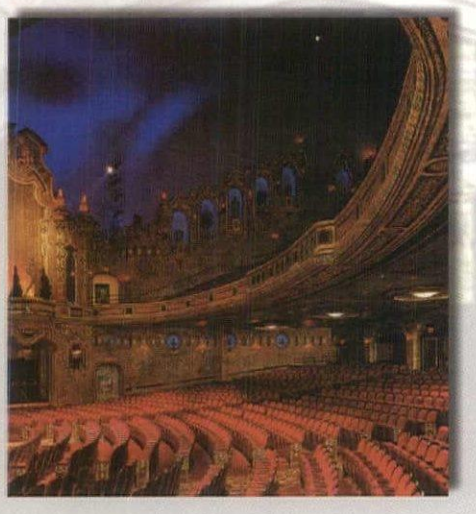
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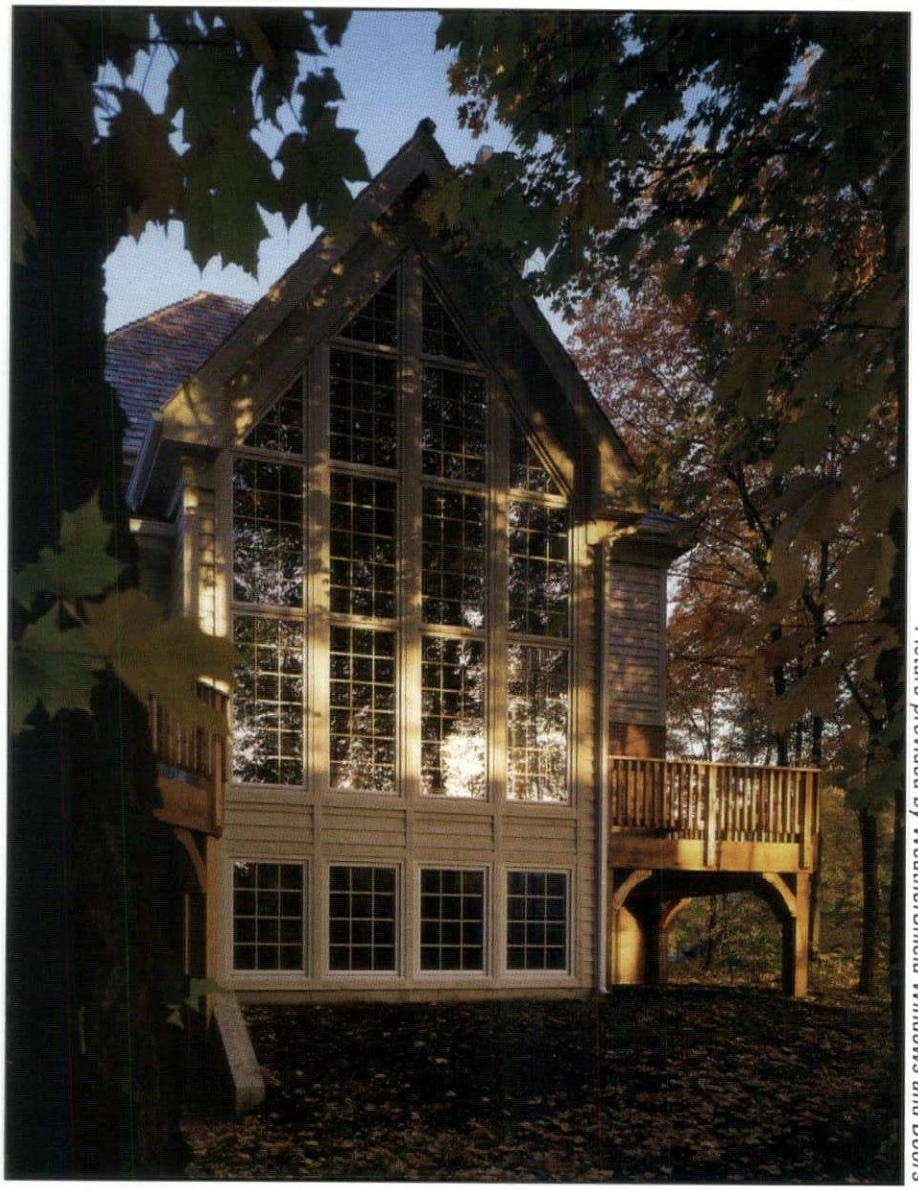
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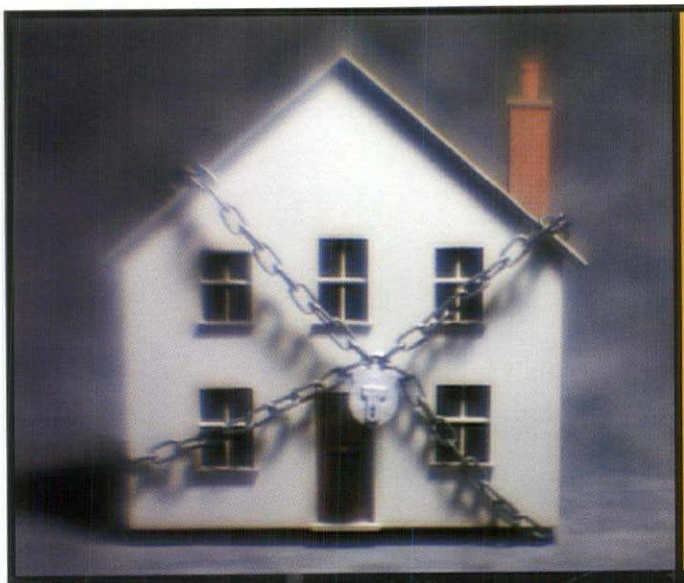
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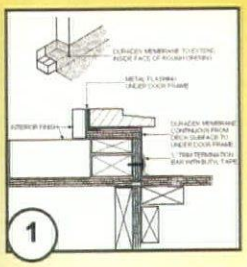
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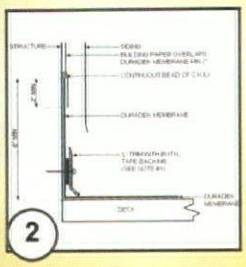
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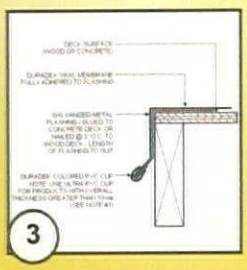
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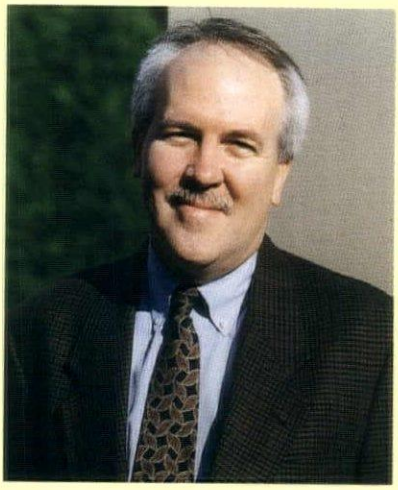
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From the Editor



What is a Virginia Building?

As the first wave of humidity settled on Richmond last spring, about 150 architects gathered to talk about regional design. The occasion was the Virginia Design Forum, which took as its theme "Automatic Architecture" – a phrase lifted from a 1954 essay by Harwell Hamilton Harris, a pioneer of Modernism and one of the most revered architects of his day. In the essay, Harris maintained that architects, in an effort to avoid the responsibility of their profession, had adopted a restrictive notion of regionalism, falling into a predictable or "automatic" pattern. He was tweaking their noses for taking the easy way out.

The conference sought to explore what has changed in the 50 years since Harris's critique. Introducing the topic was North Carolina architect Frank Harmon, who was strongly influenced by Harris during the years they shared in Raleigh. Harmon's own architecture often draws its inspiration from the humble agricultural buildings dotting the landscape in his native state. A pottery gallery, a wood sculptor's studio, and a school for crafts – all bear a resemblance to simple farm buildings. Yet Harmon cautions that regionalism in architecture is not merely a matter of style or form. He asserts that climate, topography, and use of local materials are less critical to the development of a regional aesthetic than other, more important, resources such as free minds, imagination, a stake in the future, and human energy. "Regionalism is not a style – it is a state of mind," he says.

As examples, Harmon showed photographs of three houses built in California in the early 20th century – the Gamble House by Greene and Greene, the Lawson House by Bernard Maybeck, and the Dodge House by Irving Gill. The first is a rambling, richly articulated Arts and Crafts composition with beautiful post-and-beam interiors; the second a small, simple shelter – "almost a miner's shack," in Harmon's words; the third has a monolithic stucco exterior and a chaste, even severe, expression. All three were completed within a five-year period, yet they couldn't be more different from one another. Which is Harmon's point exactly: They don't have to look alike to be reflections of their time and place.

Regional factors are still a rich source of inspiration for today's architects, as well. Current firms such as The Miller/Hull Partnership in Seattle and Lake/Flato Architects in San Antonio have a knack for seeing and understanding the qualities of their region – and then designing buildings that grow from that understanding. Through their use of wood, for example, Miller/Hull recalls the traditions of the Pacific Northwest while embellishing their buildings with large windows that acknowledge the subdued daylight conditions that so often exist locally. Far to the south in Texas, Lake/Flato creates sophisticated buildings with stone walls and metal roofs. Their designs incorporate a mix of ethnic traditions, a simple palette of materials, respect for the harsh climate, and a bias toward no-nonsense construction methods.

In looking for examples of present-day regionalism, these firms are naturals. But where, I wonder, is the regional architecture of Virginia? What constitutes a "mid-Atlantic" building? Is it the red brick and white columns that Jefferson orchestrated so masterfully at the University of Virginia? Some would say so. But architecture is a living, growing, evolving art. What is a regionally appropriate building in our time? This was the kind of question asked, but never quite answered, at the Virginia Design Forum. So, in the interest of continuing the discussion, I'm issuing a call to readers of Inform to contribute their ideas. We'll devote space in a future issue to the contributions you make.

– Vernon Mays

Send your thoughts or images on regionalism to vmays@aiava.org

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14

New Traditions

The new student commons at Washington and Lee University by VMDO Architects shows that contemporary architecture can fit comfortably on a traditional campus when the new building respects the pathways and places that already exist. *By Deborah K. Dietsch*

22

Urban Renewal

Now at an important crossroads in its development, Virginia Commonwealth University makes grand plans to expand its two urban campuses in Richmond. *By Rob Walker*

28

Making Fabric from Threads

In a large addition to an academic building on the University of Richmond campus, SMBW Architects demonstrates that good architecture can both blend in and stand out. *By Vernon Mays*

6

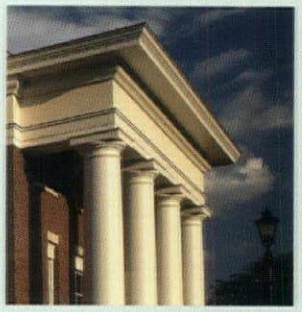
Design Lines

new developments in design

44

Taking Note

doing the small thing well



p. 14

On the cover: W&L University Commons
Photo by Prakash Patel

In our next issue:
Residential Design

Ode to American Indians on the National Mall

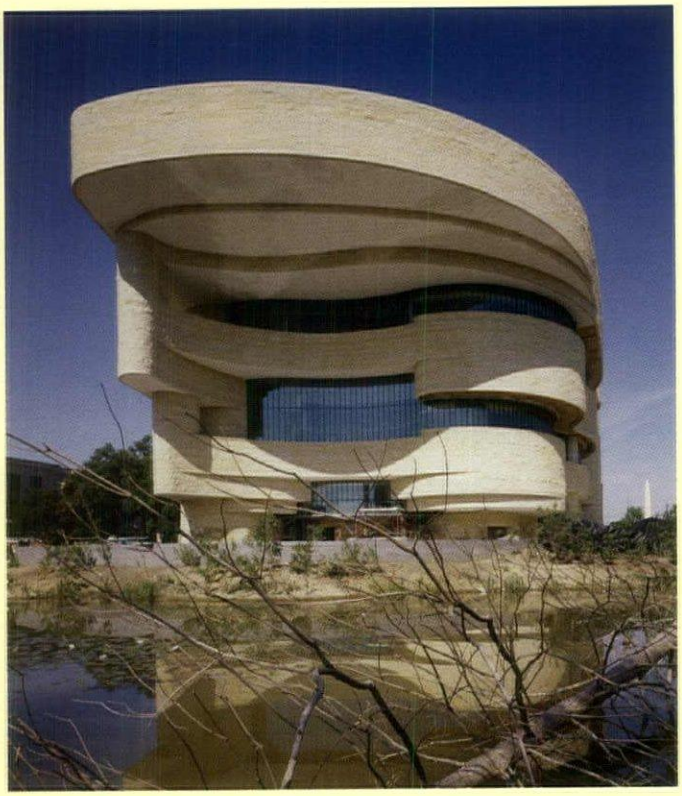
Washington's newest museum is a $199 million monument to the survival of the American Indian, reflecting a design approach that might be called Native Modernism. After 15 years of planning and construction, the National Museum of the American Indian opened on Sept. 21 – the last major museum planned for the national Mall.

There's a certain tension between the curving, rough-hewn forms of the five-story museum and the right-angled, finely honed landmarks nearby. But the way this newcomer asserts itself on the Mall also makes it intriguingly representative of the American Indian's complicated relationship with mainstream America.

To tell the American Indian's story, designers had to comply with strict federal controls that establish height limits and setbacks for all buildings on the Mall. At the same time, they wanted their building to have its own strong sense of identity. Their solution was to create a building that evokes natural forms, even as it emerges from an artificial setting. The exterior alludes to a mountain or mesa that has been shaped by wind and rain. Its curving walls are clad in Kasota stone, with a rough finish suggesting cliffs or rock formations. On one side, upper levels are cantilevered dramatically above the levels below, as if they had eroded over time.

Sculpting the building's form is just one way the designers drew on nature and Native customs. They positioned the entrance to face east toward the rising sun, as doorways do in many Native structures. They filled the grounds with plants and artifacts related to Native cultures. They based interior spaces on circles, forms that arise frequently in American Indian lore.

References to Native customs and traditions abound in the architectural details as well. The first-level auditorium evokes a clearing in the woods at night, with vertical wood panels suggesting a dense forest, fiber optic ceiling lights representing stars in the sky, and wall sconces bearing faces of the moon. Gift shops contain cabinetry inlaid with bands of wampum shell. Elevators feature bird motifs.



The building's aesthetic is based partly on the notion of a mesa that has eroded over time (left).

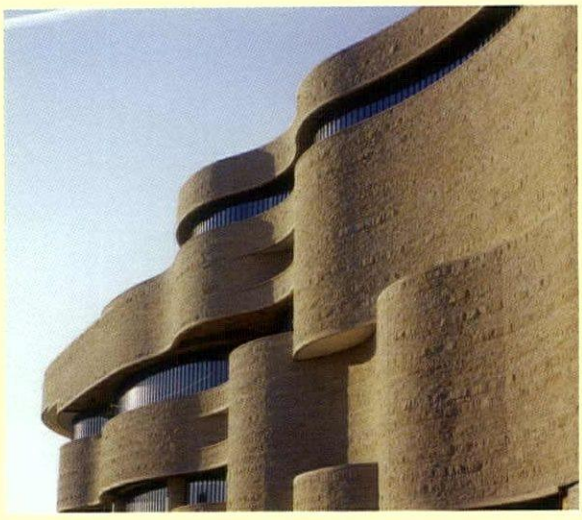
These and many other touches remind visitors that they are in a place apart. One can't help but make the connection between the designers' efforts and the American Indians' own struggle to maintain their identity in a culture that would just as soon wipe it out.

The museum itself came to pass through a tortured process. During the first stages of design, the team included Canadian architect Douglas Cardinal (of the Blackfoot tribe), GBQC Architects of Philadelphia; Ramona Sakiestewa (Hopi), and Donna House (Navajo and Oneida). Following a legal dispute, the Smithsonian parted ways with GBQC and Cardinal in 1998 and hired a second team to finish the project. It included Jones and Jones of Seattle; SmithGroup of Washington, D.C., in association with Lou Weller (Caddo) and the Native American Design Collaborative; Polshek Partnership Architects of New York, and landscape architects EDAW of Alexandria.

The building is still largely true to Cardinal's initial design, however – a rough-edged newcomer to the highly-polished worlds of Washington culture, politics, and architecture. Aspiring both to fit in and stand out, it comes across as an alien presence on Washington's highly-ordered Mall. Yet it is that adamantly alien nature – the willful clash of cultures – that makes it a powerful monument to survival and a testament to the indomitable spirit of the American Indian.

– Edward Gunts

Edward Gunts is the architecture critic of The Baltimore Sun.



The museum is a rough-edged newcomer among the highly-polished monuments of the federal city.

Photos: Robert C. Lautman

Finally – A Vacuum That Really Sucks



Inventor James Dyson

After years of frustration with the shortcomings of his household vacuum cleaner, James Dyson figured out how to clean his carpets – and profit handsomely – by harnessing the power of centrifugal force. Since launching the first Dyson Cyclone vacuum in the United Kingdom in 1993, the inventor has become a global phenom. Recent ads on American TV have begun familiarizing Americans with Dyson, who brought his entertaining road show to Washington, D.C., on September 24.

Appearing in a lecture sponsored by the Industrial Designers Society of America and Apartment Zero, a modern design shop, the disarming Dyson described his early efforts to improve everyday products such as wheelbarrows, boats, and wheelchairs. But the emphasis of his talk was vacuums, which Dyson said are too often about "the smell of the stale dog and stale dust."

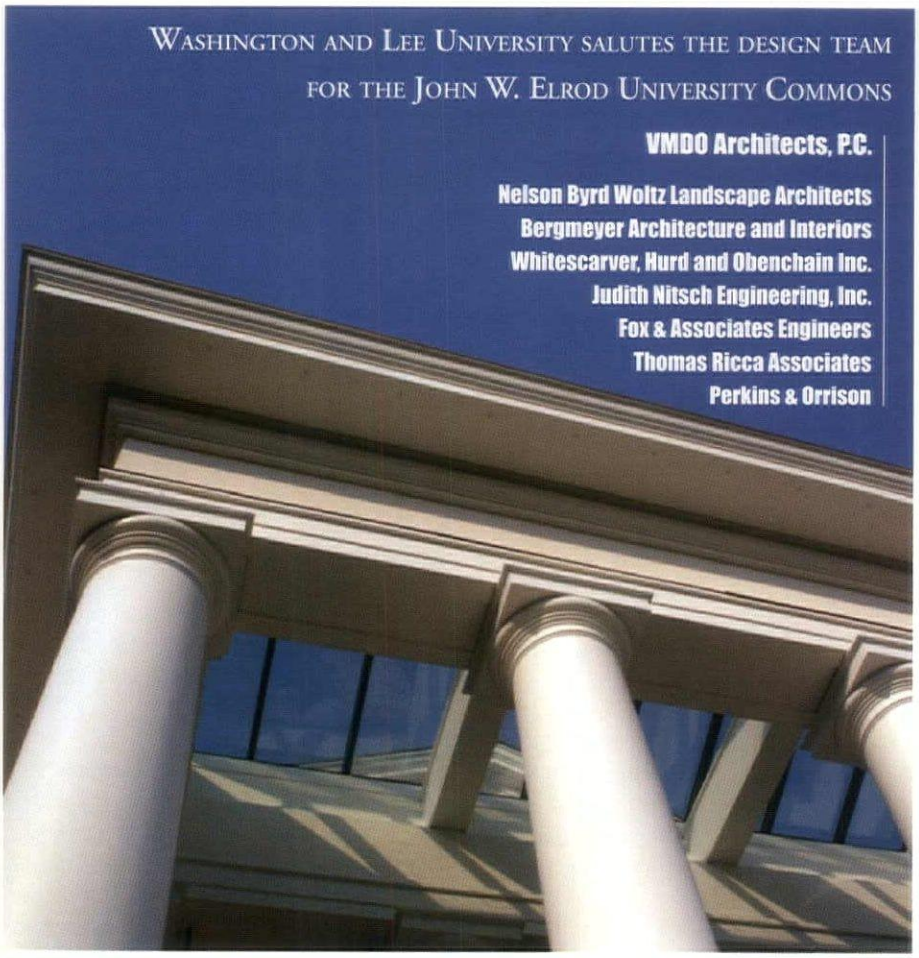
The problem, he says, is conventional vacuum cleaners lose suction. Performing a kind of industrial autopsy, Dyson discovered that the bag (or filter) quickly clogged with dust, which obstructed airflow and diminished performance with each use. "So I developed the first vacuum cleaner that, unlike others, doesn't lose suction."

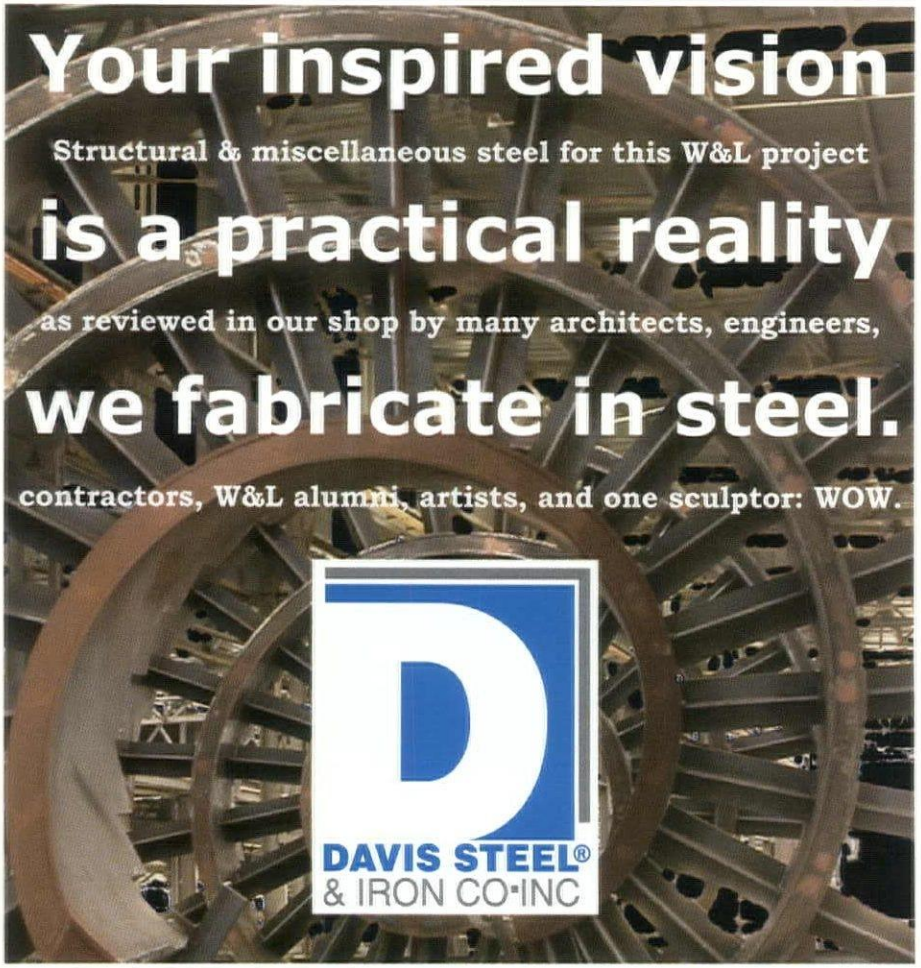
More than 5,000 prototypes later, he released the Dyson Cyclone in the U.K., and within two years it was the top seller. Its key feature is innovative technology that causes air to spin extremely fast through several individual cyclones, creating 100,000G of centrifugal force that throws dirt and debris to the outer edges of the vacuum's trademark clear plastic bin. Because there's no bag or filter to clog, the Dyson's suction remains constant.

Dyson first tried to license his patent to existing manufacturers, but none of the major companies were interested. Only after he decided to make vacuums himself did his competitors try to copy the technology. One of the ensuing lawsuits resulted in the largest patent settlement in British history.

Two years ago, Dyson launched sales in the U.S. with the DC07, which comes in four models starting at $399. Early in 2004, he released an American version of a compact canister model. And he is not about to stop with vacuums. Next on the Dyson agenda: washing machines.

– Vernon Mays







National Building Museum

A conversation with

Chase Rynd

After his first full year on the job, the president of the National Building Museum sounds off on the challenges of getting the general public interested in architecture and the importance of responsible building and urban design.

Chase Rynd loves to talk about his work. At the one year mark of his tenure as President of the National Building Museum, he takes stock of his accomplishments and goals for the institution. A former director of the Tacoma Arts Center and the Frist Center for the Visual Arts in Nashville, Rynd comes to his new position with expertise, passion, and an interest in how the museum can generate greater public interest in the manmade environment.

Inform: What were your goals for your first year as President?

One goal was simply to assess the internal operations of the museum and watch how the staff functioned, how the programs work. At the same time I was out off-site quite a bit, learning about and meeting with the community. I was also making strategic alliances with other cultural institutions. I love looking for cross-disciplinary methods in education, where we could be more effective than if we worked separately.

We carved out the Learner's Gallery Space for the education department, not the exhibition department. The education department has amazing programs, which generate tangible results where students fabricate built design and objects. In the past, when the department wanted to display these results, it would throw them out in the hallway. I thought it important that we treat these objects in a respectful manner.

We also completed a strategic plan. This had started before my tenure. The main goal is to take the name "National Building Museum" more seriously than ever and strive to be recognized on a national radar screen in many more ways than in the past. There are people in D.C. who don't know what we are and what we do. We intend to remedy that through improved marketing.

I've been working very closely with our curatorial program to make sure that our exhibitions have a greater public appeal. In the past we've targeted those groups that are already involved in architecture and building. To reach a greater audience, we need to make sure we speak to both the professional and the enthusiast.

What obstacles does the museum face?

We're competing for people's time, interest, attention span, and dollars. In Washington, D.C., you have limitless choices of how to spend your free time. The big thing is ensuring that once you catch someone's attention, you make that person feel they've spent their time valuably.

I think it's very difficult to convince people who are not in the building professions that the built environment is important. There are people who can walk through a city and see nothing. There are some that spy extraordinary details that most people miss. Our job is to get people excited about looking and discovering.

What impact can the museum have on the architectural profession?

The impact I see is that we are helping to produce more informed clients. Also, through our education programs we're adding to educational opportunities already in the field. One of our goals is to help the industry in a variety of ways. We recently had our festival of the building arts. It was all about showing people, young people in particular, what the possibilities are in this field and how exciting it can be.

Robert Stern, the museum's vice-chairman, has said "the importance of education and outreach has never been clearer than it is today, when we are in the midst of complex public discussion about responsible building and urban development." How have you addressed this need?

One way we take it on is to have symposiums and panels. We recently had Paul Goldberger here, and arranged an interview by the dean of architecture at Tulane, and they discussed Ground Zero. The bigger discussion about Ground Zero is about land use and urbanism. It was a fascinating opportunity for people to reflect on those bigger issues. We try to be as timely as we can be.

Through our exhibition program we're looking at all sorts of issues. We just closed an exhibition on affordable housing that will begin traveling soon. The premise is that you can have affordable housing and good design, and there are good examples of it nationally. We're partnering with the Urban Land Institute to produce a catalog associated with that exhibition. It became clear to those in the profession that it would terrible for the information to just go away.

With Howard Decker's recent resignation as chief curator, you have publicly said you want to eliminate the position "in favor of a format in which our various curators report more directly to me." What do you hope to accomplish with this strategic change?

In fact, I will be hiring a curator that will be a department head, but my presence in the curatorial department will be felt regularly. I think this is an important subtlety. I don't believe this institution is of the size that requires a chief curator. What I really am looking for is someone who is a curator with a proven track record, a certain level of regard within the museum community and definitely the design community. More of his or her time will be spend curating, less administrating.

What legacy would you like to leave at the National Building Museum?

I have to acknowledge the tremendous jobs my predecessors did. They left me a platform so solid that it's easy to take dramatic leaps from here. I think the legacy that I would like to leave, if I could pick, is to somehow have "National Building Museum" be a household name. I want it to be the Smithsonian, the National Gallery, and the National Building Museum.

Investing in the Foundation's Good Work

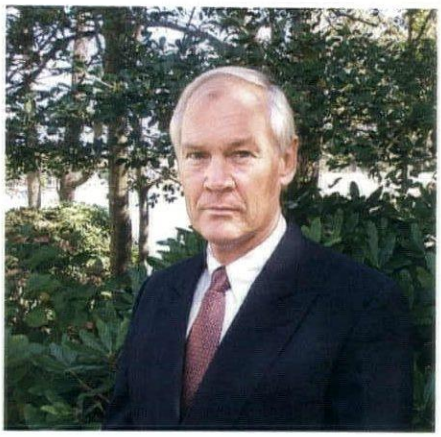
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As treasurer of the Virginia Foundation for Architecture's board of trustees, I want to thank the many supporters who continue to invest in the Foundation's good work on behalf of architecture and the building industry. Because of an ever-growing number of backers, the VFA and the Virginia Society AIA are now open for business in their new quarters at the Virginia Center for Architecture's historic Branch House. Restoration work on the Branch House continues full throttle as the Center prepares to open the doors to one of the country's few architecture museums.

Under its new roof, the Foundation continues to realize its mission to provide resources for scholarships; to create programs that cultivate architectural awareness among the public; and to expand an exhibition program that will be shared across the state. Publications, including *Inform* magazine, are also part of the Center's good work. The dollars necessary to keep the wheels rolling on all of these projects as well as other day-to-day operations are provided – in part – by the Foundation's Annual Fund. Targeting its dollars where the need is greatest, the Annual Fund provides the solid financial footing necessary to do the business of the Foundation.

I urge you to invest in this area of the Foundation's operation. Whether you're an architect, an engineer like me, a contractor, or a person working in a related building field, you should consider an investment in the Annual Fund both practical and wise.

To contribute to the Annual Fund, simply fill out the information on the enclosed envelope and return it with your tax-deductible pledge or payment. And to all of you who have supported the Foundation, I send my sincerest thanks.



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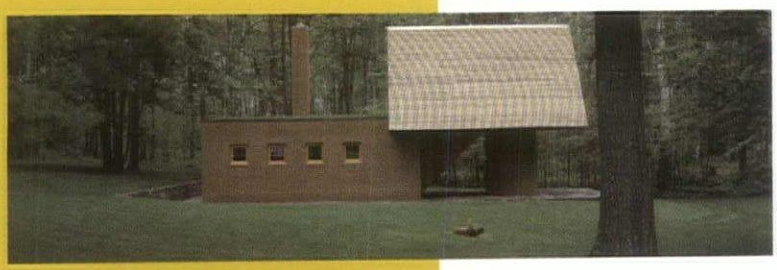
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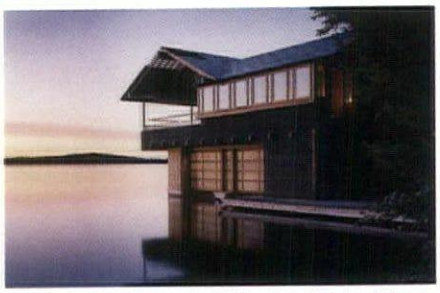
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"These are all projects that evolved from a vernacular reference. The familiarity is intentional. When you see them from half a mile away, you think you know what you're seeing. When you step inside, they are truly modern houses. These projects get at the essence of how to build in a place, in a region, that respects what was there before."

Design Forum Addresses **Automatic Architecture**

In his 1954 essay, "Regionalism and Nationalism in America," Harwell Hamilton Harris maintained that architects, in an effort to seek relief from the responsibilities of their profession, had adopted a restrictive notion of regionalism. That trend, he said, encouraged architects to clamor towards "automatic architecture." On April 30 and May 1, the sixth Virginia Design Forum explored what, if anything, has changed. Speakers Will Bruder of Phoenix, David Salmela of Duluth, Minn., Brigitte Shim of Toronto, and Brian MacKay-Lyons of Halifax, Nova Scotia, showed examples of design that interprets regional themes. "Even though the work these architects do might be very particular to a rocky cliff in Nova Scotia or an urban part of Toronto, it has a universal connection to other people," noted conference moderator Frank Harmon, FAIA, of Raleigh. From Bruder's keynote to the concluding panel discussion, the architects mulled over topics as diverse as respect, context, responsibility, and inspiration. In an increasingly global culture, they mused, how does one build with respect to history, tradition, and the notion of place?



Ed Burtynsky

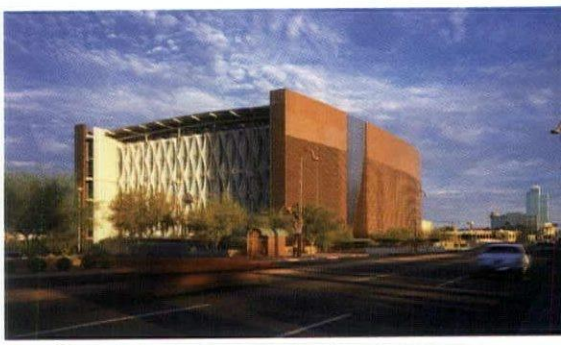
Muskoka Boathouse by Shim-Sutcliffe Architects

Brigitte Shim

"One of the interests we have is small scale versus large scale. It's not about one or the other, but that one is a laboratory for the next. Our experimentation with materials allows us to have courage and take risks, and understand more and more about the limitations as well as the amazing possibilities of everything around us."

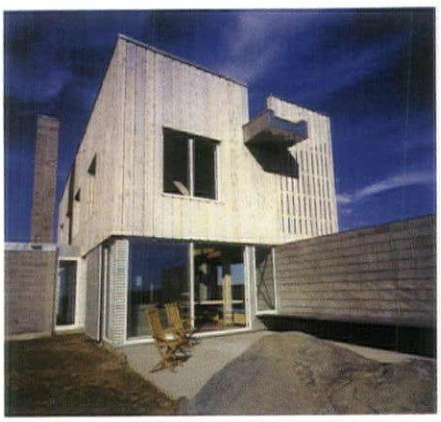
Will Bruder

"As architects, designers, and urban planners we have the privilege of making memories. Our buildings might be long gone to dust, there might be an image somewhere or a memory, and what we've done will be worthy by that reality."



Bill Timmerman

Phoenix Central Library by Will Bruder Architect



James Steeves

House No. 22 by Brian MacKay-Lyons

Brian MacKay-Lyons

"I've always been interested in what I call a convection view of culture. In a cold climate, you heat the air at the floor, it rises as it warms, it gets to the ceiling, begins to cool down, and collapses to the floor, where it gets its energy again. That's the cycle – I view culture that way. I believe that all culture derives from the poor."

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Regionalism and "Automatic" Architecture: A Debate

The Virginia Design Forum concluded with a panel discussion led by moderator Frank Harmon, FAIA. The resulting discussion is excerpted briefly here.

Q: If this conference is about "automatic" architecture, what is the opposite of automatic?

MacKay-Lyons: I felt like I was disagreeing with Harris when I read his essay. I was wondering if it was a generational thing, since it was written 50 years ago. Maybe the words don't mean the same thing anymore, although we do see a lot of automatic architecture coming into town – paint by numbers subdivisions. So maybe he was right. He talked about the architecture of restriction as the automatic stuff. I like the restriction. Frank Lloyd Wright said something important about constraints, that constraints are good. I like pushing up against something solid, culturally speaking. The idea of restriction in his time and place meant something different to him than it does to me in my work. The fact that there's something solid to push up against in Nova Scotia doesn't mean I'm making little Cape Cod houses. I need the grid. I need the restrictions. It's the critical resistance to globalization, which is something that is maybe more of an issue today. What is regionalism about today? It's a form of critical resistance. I'm more interested in that – not automatic, but critical.

Shim: I didn't really want to talk in my presentation about the issue of regionalism. It's a slightly problematic condition for me. Howard [Sutcliffe] and I live in Toronto, this city with 4.5 million people; it's the largest urban area in all of Canada. There are more people from other places in the world. They print the tax bills in 8 different languages. They actually developed a term called "Allophone," which means neither English nor French is your primary tongue. There are more Allophones living in Toronto than Anglophones or Francophones. So it is a city of the world, it is a global condition every day when you walk out the door. Every street car ride is a social condenser where you hear people speaking 15 different languages, and it's not a big deal. No one ever talks about ethnicity, because the city is what it is. And it's evolving and changing and growing at a ferocious rate.

So, in a way, we just take it on its own terms, look at the issues related to it, and I don't think about myself in a "region." I mean, I know we're north of the U.S. border as opposed to south, and we understand the mythology of Canada, where it's this big landscape and a small number of people, and that's this interesting myth that informs us. Whether you ever go to visit that wildness or not is not really the issue, but it's part of your understanding of the place. Everything that you do that is not urban typically has a small footprint, but it has to address a bigger territory, and that happens in all of the projects that are here. Things that are urban have to take this small footprint and seem vast. It's an odd condition. For me, regionalism is something that I don't think is a reality. Brian flies around; Will spends hours on an airplane. It's not like you are in your region and aren't aware of everything going on. The age that we're in, you know in half an hour that someone's left this school as a dean and moved over here.

The world is very connected. There isn't a naïveté; there isn't this hidden genius that operates in isolation. It's the myth of someone like Peter Zumthor, who hides away in Graubunden. But he flies everywhere, he knows everyone. It's a fallacy in our world that I think doesn't really do justice to people's awareness of what other people are doing. Although you might practice in a certain area, no one has any reason to be unaware.

I think one of the problems we have, which is a greater problem for me, is that people don't take time to visit buildings. They figure they've seen it in photos in a magazine, they can check it off their list. For me, the physicality of visiting buildings actually informs you about the place, the region, and gives you an understanding of whether or not it meets its obligation to address its context in some way, through abstraction, through things literal. I think the complacency of architects, architecture students, clients of architecture, and their inability to visit physical buildings to see how they weather, age, mature over time, and that inability to build a visual language, for me, is the bigger problem. If someone was building in Richmond, and went to visit every significant building, went inside, looked at whether it was from the 1700s, the 1800s, or yesterday, they would have a pretty good sense as a client as to what things are possible. This literacy issue, for me, is more important that regionalism or non-regionalism as an architectural issue.

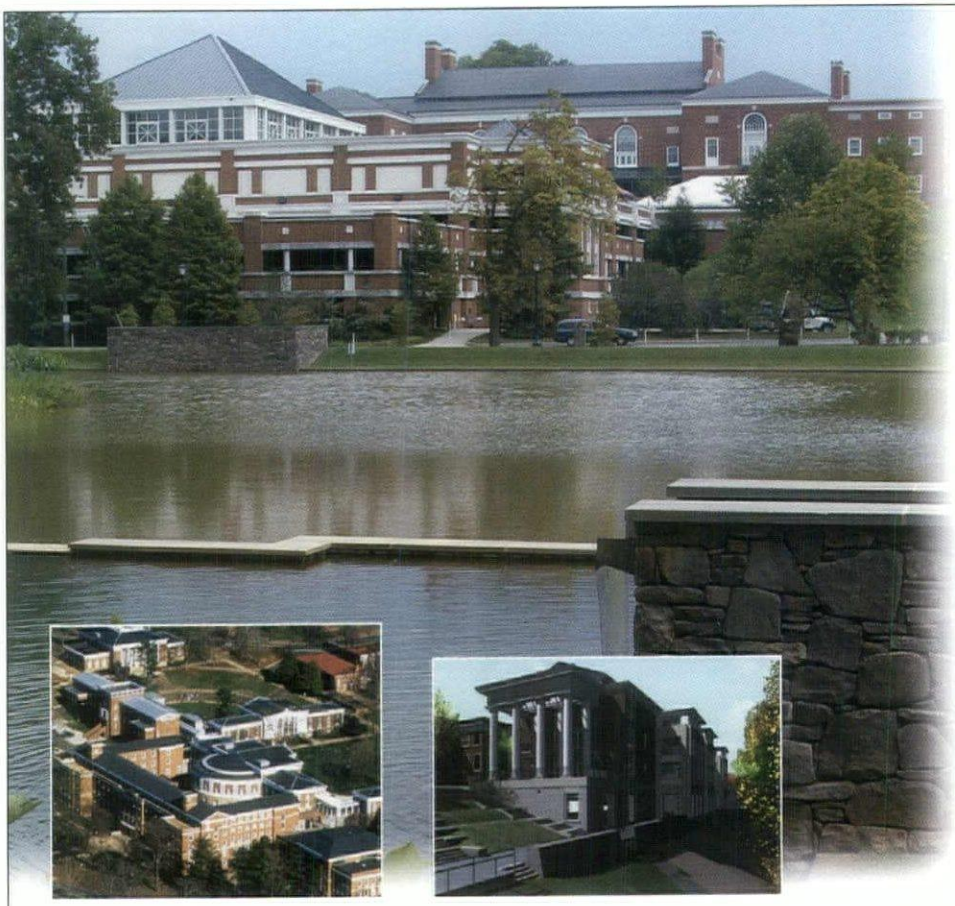
Salmela: I agree with both of you about the absence of regionalism, how it is becoming obsolete, or redundant, in most places. There still are some places that are remote, that have a base where there is some sense of regionalism. I'm in one situation where the population doesn't increase very much – it's constant. The people there maintain the same traditions. Brian's situation may be similar. That doesn't mean we can't be progressive. We need to be progressive and we need to relate to what is remaining in these places. But take, for instance, the Jackson Meadow project, which is part of the oldest village in Minnesota. It is the mindset of the people there that they do want to maintain their connection to those roots. If we moved five miles away, it changes totally. The whole concept of what we're doing at Jackson Meadow is obsolete. It changes.

Where I live in Duluth, for example. It changes when you start to approach the Twin Cities. There are a few places that yet remain where it would be nice if a Wal-Mart didn't move in and destroy the small communities. They're one of the largest villains in our society. Those regions that do still resist are being taken over and destroyed by something that is very short-term. There is credence for addressing these remote places and trying to keep identity. There are very few, now. But we must be progressive, we must advance, we can't remain status quo.

The problems with these areas, with the larger cities, where they're creating suburbs, is that what is being built is not even as good as the past vernaculars, or the past suburbs, or the past communities in the city – they're worse. And their goal is to keep that regressive status quo going, keep the money turning around. Those are the dangers in the large cities. Maybe that is one of the reasons that the clients at Jackson Meadow are trying to set an example. It's like Alvar Aalto said, "I can't change the world, but I might be able to set an example." That's an example that we're trying to set.

Mackay-Lyons: Brigitte raised the question about regionalism as a whole, and I think that's an interesting point of view. I hate being branded as a regionalist, myself, yet I talk about it. Then people say, well, you used the word, we didn't. In a way, being a sensitive architect to place, to site, to culture, to situation is all that we're really talking about. If you take the ethnicity, the nationalism, the provincialism, and these more negative ideas away from it, and just talk about being a sensitive architect – as Corbusier says, having eyes that see. I have no particular love of shingles, but it's pragmatic – you use what you've got. Whether it's the site or a bundle of shingles, it's just pragmatic. It's a source of particularity.

I know that's a very important thing for Brigitte, how to make things particular, how to make this place different from the next place, to find the particular qualities of the site. So I think that we're all just pragmatically trying to make things particular and authentic. Authenticity isn't some kind of ethnic purity thing, it's just about being sensitive to place, being sensitive to climate, being sensitive to whether you can dig in the ground or strike granite. It's just being sensitive.



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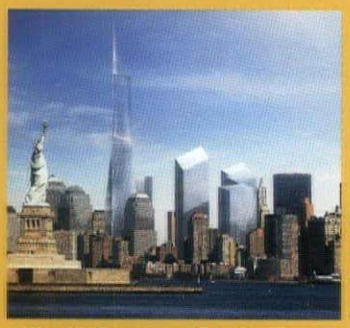
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Exploring Sacred Ground

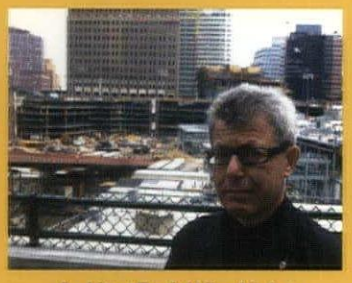
www.frontline.org/shows/sacred

The events of 9/11 have indelibly changed the built world, and how one builds in it. The destruction of the World Trade Center towers has forced architecture and urban planning into the public forum, a fact which Frontline, a public affairs series broadcast on PBS, examined in detail during their September 7 show, the aptly titled "Sacred Ground." Frontline augments this examination with the corresponding Sacred Ground website, which provides an in-depth look at the players, designs, and perspectives involved in rebuilding Ground Zero.



Photos: Corbis

Libeskind's proposed Freedom Tower as of December 2003.

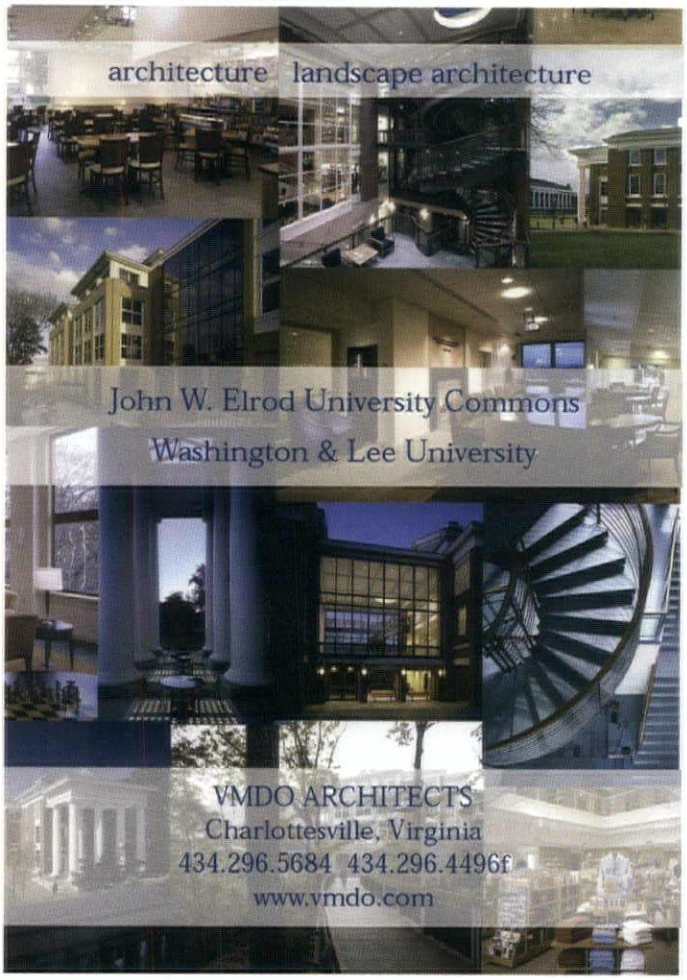


Architect Daniel Libeskind at the Ground Zero site.

The website overcomes the flaw of not offering a full video of the episode – it does offer a substantial excerpt, but an excerpt nonetheless – by providing a glut of information that transcends the scope of the original broadcast. Much of the television episode was spent exploring tensions between architect Daniel Libeskind, winner of the design study, and David Childs of Skidmore, Owings & Merrill, the architect chosen by Larry Silverstein, who leased the towers weeks before their destruction. While the men's design styles contrast sharply, the website presents this as a mere piece of the whole story.

The site succeeds in two ways. First, with illustrations, diagrams, and slide shows, it contextualizes the designs of discrete pieces of the Ground Zero site – the 9/11 Memorial, the Freedom Tower, and eight proposed buildings that will house office and cultural spaces – against each other and within their urban framework. Second, perspectives from various sources are explored, from architectural critics to citizen groups to online viewers, who can submit their opinions for posting.

What really impresses, however, is the fact that this material will remain on the Frontline site for as long as it exists. Thus documentation of this process – the solving of one of the most unique and illuminating urban design problems of our time – will remain at the world's fingertips for quite a while. No matter the result, we can continue to learn from what has happened, and what will happen, in Manhattan. **Grade: A-**



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New Traditions

The new student commons at Washington and Lee University by VMDO Architects shows that contemporary architecture can fit comfortably on campus when it respects the pathways and places that already exist.

By Deborah K. Dietsch

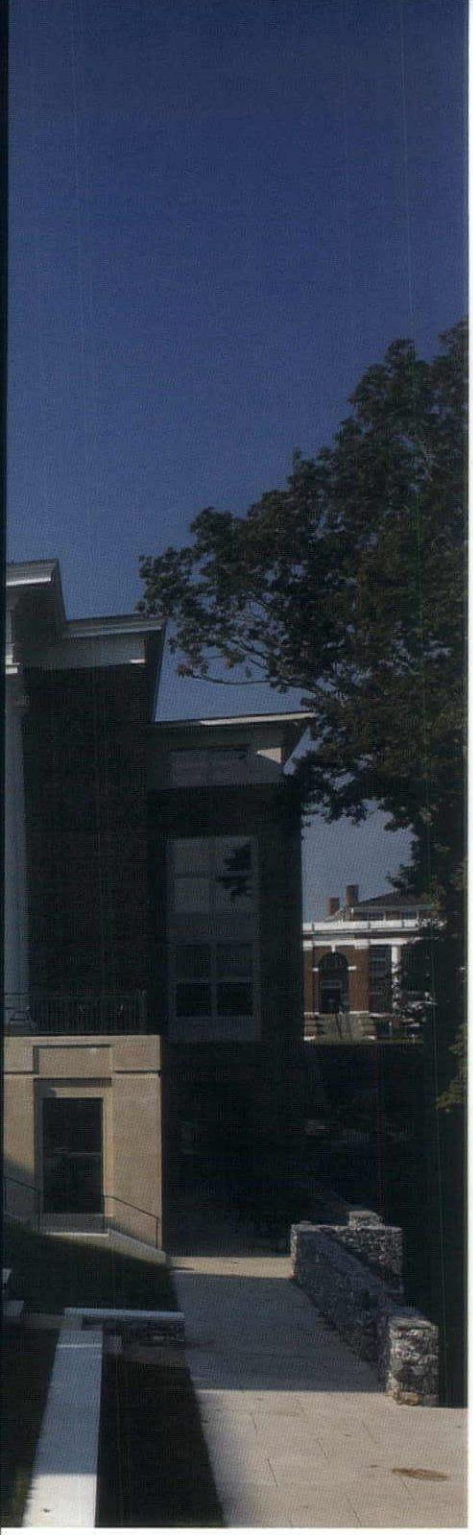


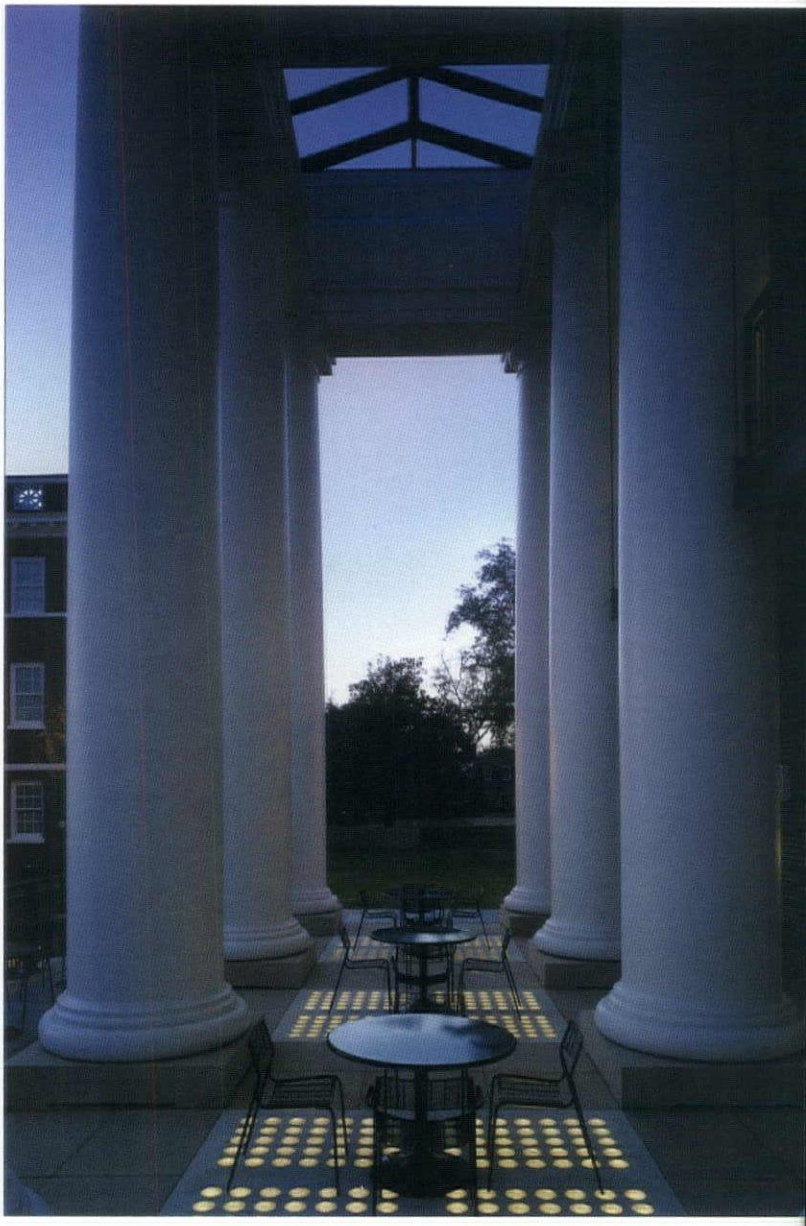
Bad experiences with modern architecture have led many university officials to be wary of erecting contemporary buildings on their campuses. At Washington and Lee University, it's easy to understand why: the main library, completed in 1976, and a 1959 addition to the gymnasium are big, blank boxes that intrude upon one of the most dignified groupings of Neoclassical buildings in the country. "These are mistakes we don't want to repeat," admits Buddy Atkins, associate director of development, on a recent campus tour.

The university's signature is a trio of temple-fronted buildings appropriately called the Colonnade that faces the great lawn, like a piece of Thomas Jefferson's celebrated University of Virginia. This grouping centers on Washington and Lee's oldest structure, Washington Hall, built in 1824, and it sets the mo for subsequent buildings all over the grounds.

So, when it came time to construct a new student cente campus, former university president John Elrod and his adm istration understandably wanted a red-brick building with w columns that would blend in. The architecture should not support campus traditions, they stipulated, but it should pro interchange among students and faculty. "The academic he this university is the conversation that occurs daily in a r of different ways among its faculty and students," wrote who died before the new building was completed last ye

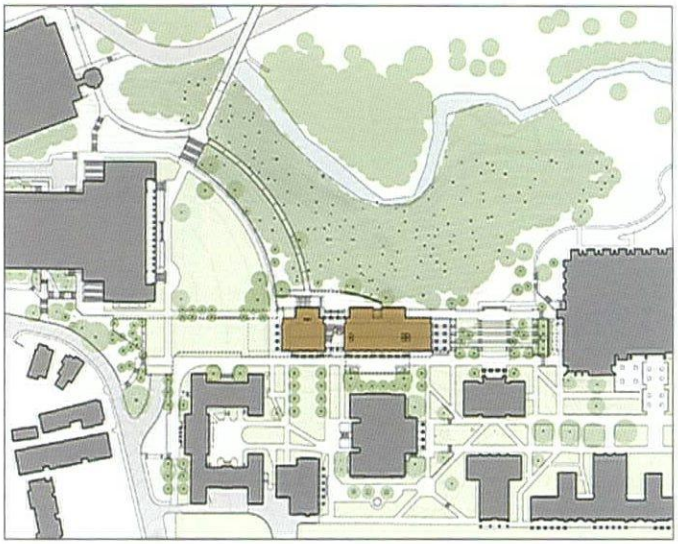
The late president's wish for dialogue on many l achieved in the John W. Elrod University Commons





Deep-rooted traditions at W&L shaped the Commons (on right side in photo, at left). The northeast portico provides shelter to a student café (right).

Photos: Prakash Patel



Site Plan 0 100 200

now stands between the offending library and the gym. This 85,000-square-foot student hub was designed by VMDO Architects, a Charlottesville firm that was selected from among five architects in an invited competition. The center's diverse mix of dining areas, lounges, meeting rooms, a theater, and a bookstore offers plenty of room for formal and casual discussions. More importantly, this new building shows that contemporary architecture can fit comfortably on campus when it respects and reinforces established pathways and places.

The Commons is located behind the Colonnade and its Neoclassical neighbors on a former parking lot and service road at the top of a steep, wooded ravine. Façades nearest this portion of the campus perpetuate the university's Roman Revival vernacular



in a faithful rendition of red brick, white trim, and Doric porticos. This is responsible, not risk-taking, architecture – an understandable solution given the new structure's pivotal role as a campus crossroads.

On the side facing the ravine, wide bays of buff-colored cast stone and mahogany-framed windows project a more modern expression that is reinforced by the building's asymmetrical massing. Breaking tradition further is a glassy bridge on brick piers that spans the two pitched-roofed portions of the building. Like the passageway through old Washington Hall, this transparent slot between the segments of the building allows students to cross easily from one side of campus to the other. Entrances on both sides are clearly marked by steel-and-glass canopies.

The disjunction between historic and modern parts is subdued rather than stagy. In fact, VMDO project architect Joseph Atkins, AIA, compares his straddling of styles to a renovation. "We treated three sides of the Commons almost as an old building that we had found, remodeled, and added to with a contemporary addition," says Atkins. "The atrium is like a conservatory that joins the two halves of the old building." The most exciting design element is found inside this atrium: a giant corkscrew staircase spiraling upward to link the three levels.

While deferring to the Neoclassical theme of the campus, Atkins and his team managed to inject playful touches into the east portico, such as a suspended metal balcony and round glass blocks in the floor that transmit daylight to the dining hall



The project included a boardwalk (right) that crosses the ravine from a parking deck. The walkway ends at the dining terrace and lower-level atrium entrance (facing page).



Photos: Prakash Patel



Although the proportions and massing remain constant, new meets old as the building turns a corner toward the woods (right).



The steel-framed spiral stair is the centerpiece of the atrium and affords striking views through the rear glass into the woods. Bridges at the second- and third-floor levels span the atrium, connecting the two segments of the Commons.

below. They also made sure this big porch wouldn't be merely ceremonial. The portico abuts the student café so that the outdoor space is used as a place to hang out.

To have deftly woven classical columns and curtain walls into a cohesive, campus-friendly composition would have been enough for most architects. But VMDO took its assignment further by collaborating with Charlottesville landscape architects Nelson Byrd Woltz to reach beyond the boundaries of the building and rejuvenate a neglected part of the campus. This sensitivity to the site is the project's greatest accomplishment.

"The architects really thought about the relationship of the building to the landscape," notes university architect Tom Contos, AIA. "That was evident in their competition model. We changed a few details, but basically built their design as originally presented. It was stunning."

One of the challenges facing VMDO was relocating the existing service road so it didn't interfere with the historic portions of the campus. The solution was to dig a tunnel allowing trucks to enter the campus from a side street and travel underground to loading docks beneath the building. This subterranean route allows pedestrian pathways between the Commons and adjacent buildings to be extended and strengthened, while allowing for a new lawn that replaces the road and parking lot in front of the gym.

Another ingenious idea was to erect a plank-covered walkway over the ravine behind the Commons to connect it to an underused parking garage. After parking their cars, students and faculty can now walk across this boardwalk, enter the new building's atrium, and ascend a slate-covered staircase to the campus. It's a boldly simple maneuver that further cements the new building into place.





The atrium divides the Commons in two, with a dynamic spiral stair inside (above). Students who enter from below encounter a different view as they ascend to the campus level (right).



Seen from the historic center of campus, the Commons blends easily with its combination of red bricks and white columns.

Photos: Prakash Patel

The commons provides numerous spaces for student groups, including this combined meeting room and Outing Club resource room.



Patrons enter the bookstore on the campus level, but the airy space includes additional retail shelving on the upper mezzanine.

Immediate areas around the Commons have also been transformed into connective amenities. At the back of the building, an outdoor terrace enclosed by low fieldstone walls and built-in benches provides a pleasant place to sit. To the side, a striking amphitheater with cast stone ledges and grassy terraces was built into the hill next to the library. The amphitheater is used for lectures and performances, and forms a fittingly grand staircase in front of the Commons' other neighbor, the temple-like Reid Hall. A path at the base of the amphitheater leads across the ridge of the ravine from the library to the new building.

One of the few flaws of the site design is that this route doesn't connect with the terrace at the back of the Commons, which would have allowed unimpeded access to the boardwalk that leads to the garage. Instead, the terrace dead-ends at the rear of the dining hall. So, from this side of campus, the boardwalk can only be reached by walking through the new building.

Entering the building is worth it, if only to climb the dramatic, stone-covered spiral stair and enjoy the views from bridges suspended over the atrium. This open space divides the two-level bookstore, a 190-seat theater, and the career services center in the smaller wing of the building from dining halls, lounges, and meeting rooms in the larger block. In the cast-stone "porches" stretching along the back, resource centers dedicated to various student clubs

and constituencies offer comfortably appointed meeting and study areas with views across the ravine.

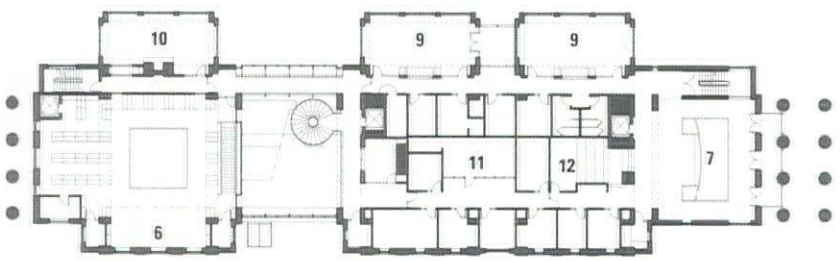
Designed by Bergmeyer, a Boston firm whose specialty in retail is clearly evident in the bookstore, the interiors are decidedly non-institutional with a variety of contemporary-style furnishings in upbeat colors and patterns. Sprinkled throughout are seating-filled nooks for the type of everyday exchanges Elrod hoped would take place here.

To the architects' credit, this building not only succeeds in setting the stage for student and faculty socializing, but it establishes a new design direction on campus. One can only hope it starts a conversation about future buildings that translate Washington and Lee's Neoclassical language into a more pronounced contemporary dialect.

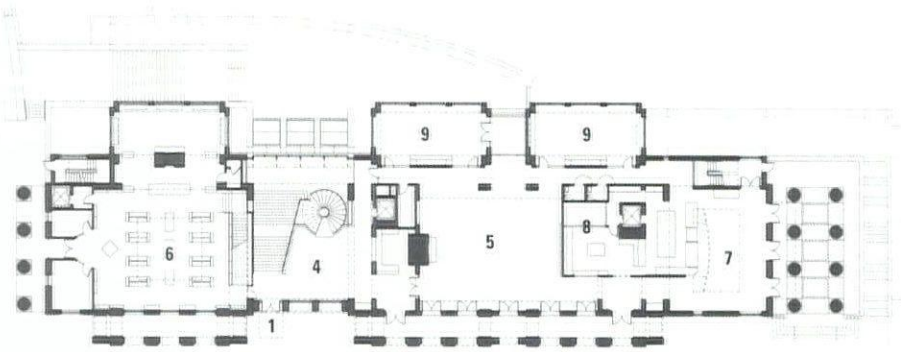
Deborah K. Dietsch, a freelance writer based in Washington, D.C., is the author of Architecture for Dummies.



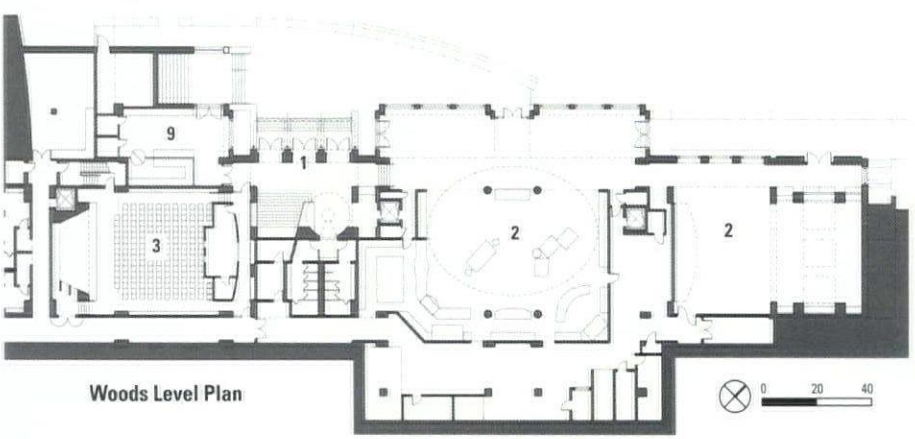
An opening in the ceiling connects the two levels of the Commons café and game room.



Second Floor Plan



Campus Level Plan



Woods Level Plan

1 Main Entrance
2 Dining Hall
3 Auditorium/Theater
4 Atrium
5 Commons Room
6 Bookstore
7 Café/Games
8 Convenience Store
9 Resource/Meeting
10 Board Room
11 Dean's Suite
12 TV/movie lounge

Project: John W. Elrod University Commons, Washington & Lee University

Architects: VMDO Architects, Charlottesville (David Oakland, AIA, principal in charge; Joe Atkins, AIA, lead design architect; Randy Livermon, AIA, project architect; Kim Thompson, AIA, project manager; Tim Clark, Alisha Clark, Chris Cornelius, Chris Dameron, Allison Henry, Mike Reina, Millie Anne Steele, Ivan Valin, project team)

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Urban **Renewal**

Now at an important crossroads in its development, Virginia Commonwealth University makes grand plans to expand its two urban campuses in Richmond.

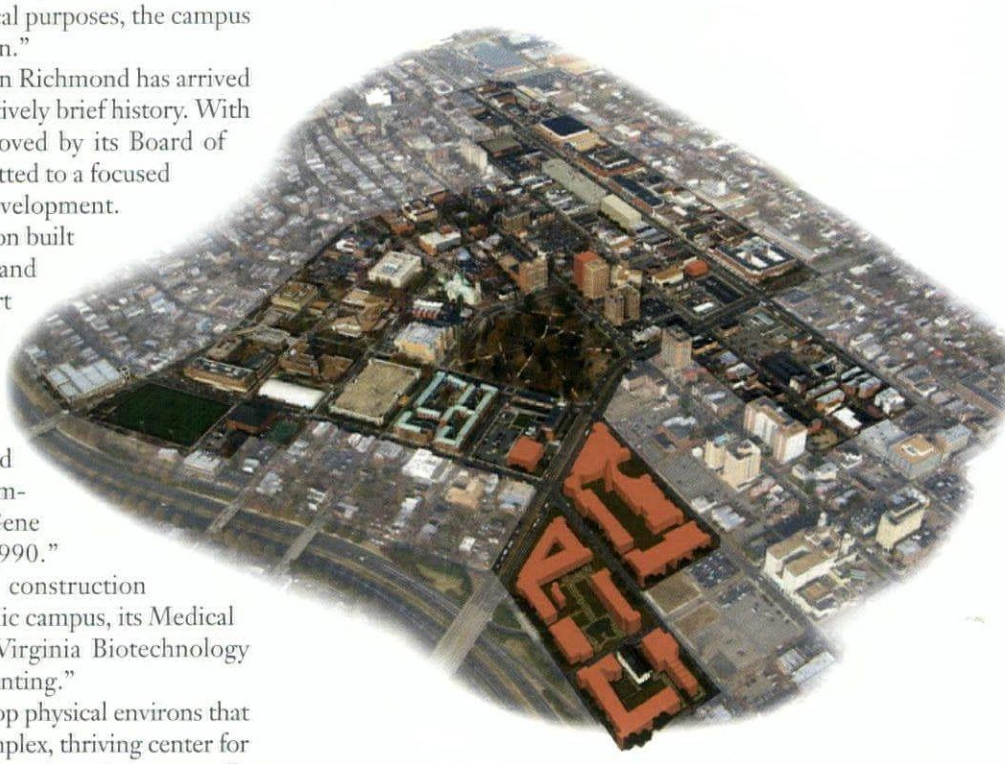
By Rob Walker

A walk across the campus at Virginia Commonwealth University is a walk through an almost incoherent mix of architectural and planning schemes: a seedy commercial strip here, a derelict park there, brownstones, towers, alleys, and new brick-and-glass buildings. "It's peculiar," says Charles D. Piper, AIA, of BCWH Architects in Richmond. "For all practical purposes, the campus evolved until the mid '90s without a plan."

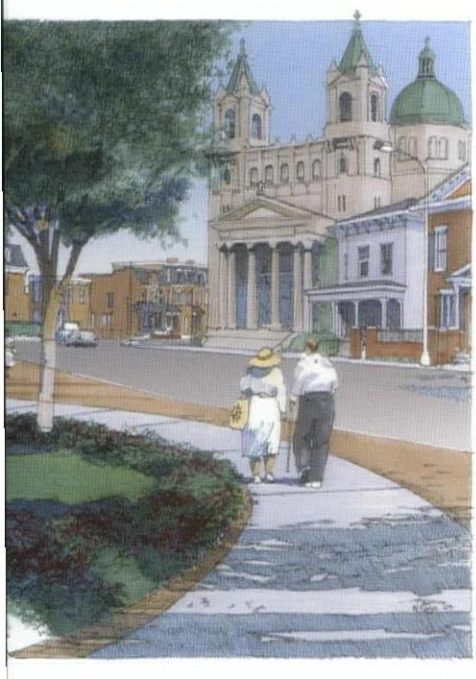
Now this vigorous state university in Richmond has arrived at a transformational moment in its relatively brief history. With an ambitious master plan update approved by its Board of Visitors on August 12, VCU has committed to a focused approach to campus expansion and development. The plan calls for a major campus addition built around traditional college quadrangles, and it will adopt as its core – some say its heart – Monroe Park, a prominent civic space that has languished for years.

"It's exciting to be a pioneer," says Paul W. Timmreck, senior vice president for finance and administration and chair of the site plan update steering committee. "We've been pioneering since Gene Trani came here [as president] in 1990." Timmreck points to the $1 billion in construction undertaken since then at VCU's academic campus, its Medical College of Virginia campus, and the Virginia Biotechnology Research Park. "It's exciting and it's daunting."

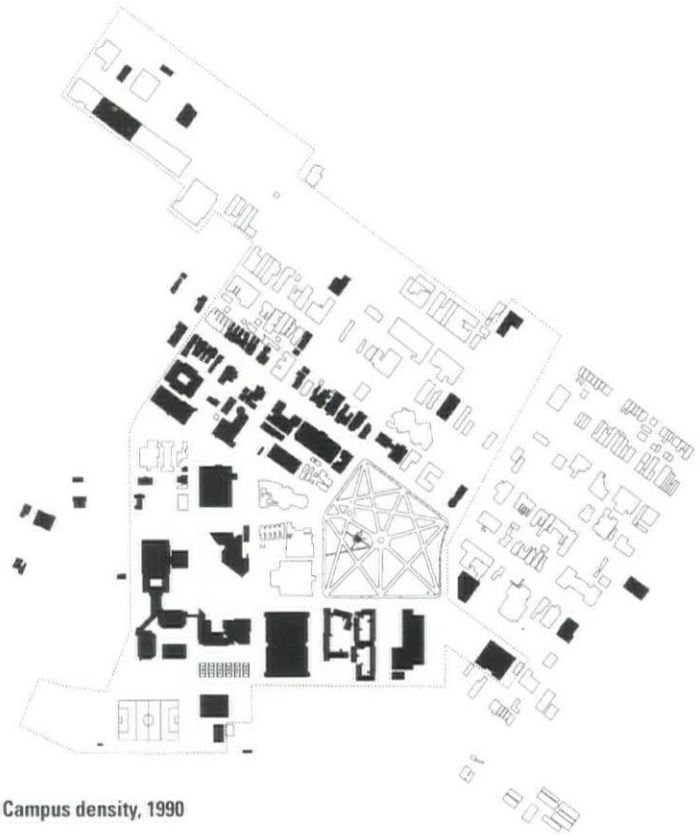
The goal of the new plan is to develop physical environs that reflect VCU's identity as a maturing, complex, thriving center for learning, while accommodating programmatic evolution, enrollment growth, and the accompanying demand for campus housing. Since 1990, student enrollment at VCU has grown from 21,000



Remarkably, a 10-acre tract in downtown Richmond is perfectly situated for the planned eastward expansion of the VCU campus, shown in pink.



Long perceived as a problem area on the edge of campus, Monroe Park (left) is now targeted to become a focal point for student life.



Campus density, 1990

to more than 27,000 students for the current semester. The 2020 master site plan anticipates a 30,000-student capacity and limited geographic growth because of the landlocked nature of the two urban campuses.

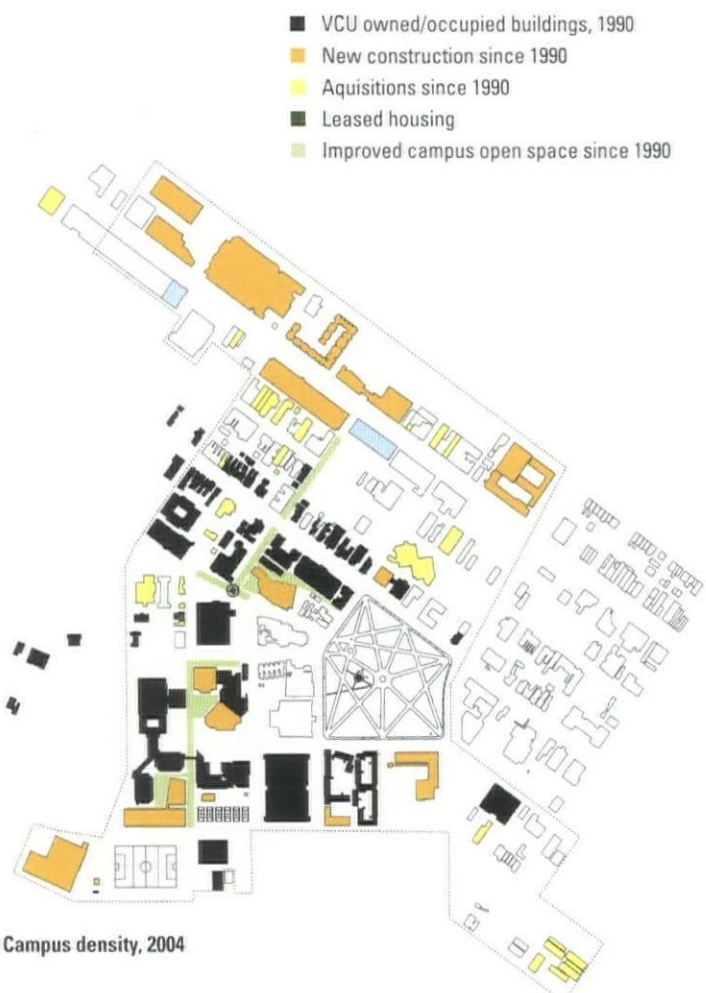
The plan also seeks to change how the campus engages students outside classrooms, dorms, and labs. Says University Architect Mary Broughton, AIA, "we want campus life to be a greater part of the learning experience."

The update – known as "VCU 2020" because it outlines a vision for the next 15 years – builds on the 1996 master plan by Michael Dennis & Associates of Boston. That plan, which included VCU's dramatic leap northward onto Broad Street, communicated to university leaders the importance of an urban response to the challenges that have come with VCU's evolution. "Since then, the university has been building consistently according to urban principles," Piper says. "Their leaders have come to appreciate that this is their special place."

Michael Dennis & Associates also has been involved in the most recent update, along with BCWH and Norfolk-based Hanbury Evans Wright Vlattas + Co. The involvement of about 50 community advisory boards and other neighborhood and interest groups has been an integral part of the process, as well. "Our intention is to enrich and honor these communities," Piper says.

Monroe Park Campus Addition

Two of the university's most dynamic programs are its engineering and business schools, which also have attracted considerable interest and financial support from the private sector. Those programs will be cornerstones of the $199 million Monroe Park Campus Addition, which will occupy large, underutilized tracts between Main Street, Belvidere, and Canal Street. Much of the land currently is vacant or used for surface parking.



Campus density, 2004

This pair of figure/ground studies (above) clearly illustrates the fast pace of expansion in campus facilities that has taken place in 14 years.

It is an unusual open canvas and an almost unheard of opportunity for urban universities, which are almost always hemmed in by surrounding buildings. In this 10-acre space, beginning in 2005, VCU plans to build an academic village.

Alongside new business and engineering school buildings, the addition will include two residential colleges. The buildings, designed in a collegiate architectural style, will form a series of quadrangles to encourage interaction among the future engineers and entrepreneurs who will live and study there.

While little about VCU's current campus brings to mind precedents such as Cambridge University in England, Broughton says the planned quadrangles in the Monroe Park addition reflect the same planning principles. The quads physically manifest the college experience. They are sanctuaries that offer freedom to explore ideas; they are centers of energy, discussion, and reflection. They are places for interaction outside the classroom where students and faculty will meet for the types of informal learning experiences that come from free exchange, says Steven Gift, AIA, who heads the campus planning efforts of Hanbury Evans Wright Vlattas from the firm's office in Tampa, Fla.



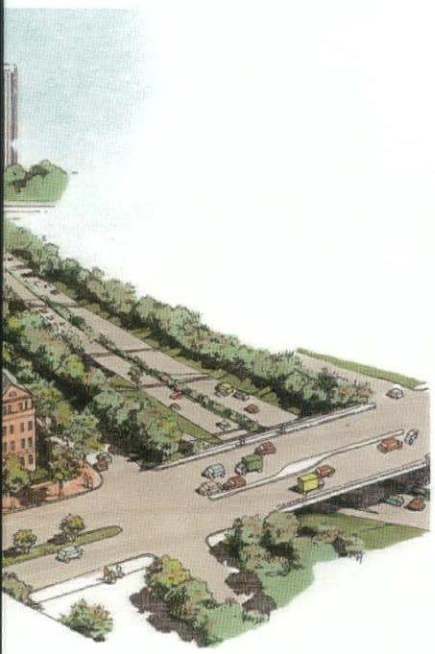
Architects at work on the Monroe Park Campus Addition envision a tower that would provide a much-needed landmark on a campus that currently lacks an architectural identity.

The plan also includes commercial opportunities at street level, and space for a corporate training center. VCU's successful Adcenter will move into the Central Belting building, the most distinctive old building in the area where the addition is planned. There will be underground parking, and occupants of the three- to five-story buildings on top will enjoy dramatic downtown views.

And while the new campus bows to the classic quadrangle as its format, there will be another nod to tradition here. The plan calls for inclusion of a distinctive tower with carillon that will become VCU's visible and audible symbol. "We want you to see it from the expressway, from the campus, and from downtown," Gift says. "You'll hear the bells and know classes are changing."

The Monroe Park Campus

VCU's existing Monroe Park Campus, with its adapted Franklin Street brownstones, its newer and mostly nondescript academic buildings, and its challenging street grid, will see significant changes as it takes on a more unified, urban, pedestrian-friendly character. With the closing

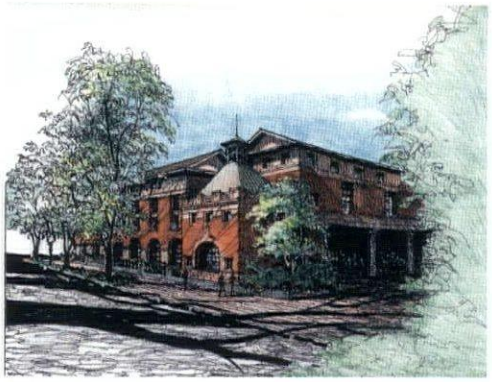


Bird's eye view of the proposed Monroe Park Campus expansion shows VCU's intention to develop academic quads.

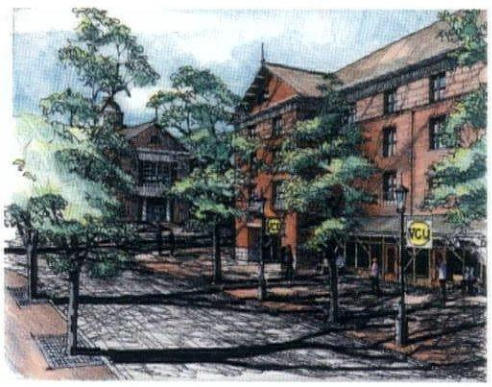
of much of Shafer and Linden streets, VCU has developed a central north-south pedestrian connector that extends three blocks, with a couple of breaks, from Main to Franklin streets. Along the way are destinations including the expanded Student Commons, Cabell Library, and the new Shafer Court Dining Center. The plan calls for the addition to this core of an Information Commons on the north side of the library. Gift describes this as a center for electronic research, envisioning "a lantern-like building that will be open and inviting."

To link the academic campus to the new Broad Street development two blocks farther north, the master plan calls for a mix of housing and commercial space that reflects the character of the old neighborhood. The obsolete Franklin Street Gym will be replaced by a row of townhouses scaled and detailed to complement the elegant street. And West Grace Street – for years a colorful but somewhat seedy strip of shops, bars, and restaurants – will become "a college street" with four-story residential townhouses atop commercial spaces that will support and enliven this denser residential community.

The townhouses, which will be built in modules as additional property is acquired, will join at the center around



Concept view of new business school building as seen from Main Street.



Concept view of new student housing with commercial space at street level.



Among the visions articulated in the plan is the development of new student housing along Grace Street.

courtyards. Alleys will complement streets to enable linear movement across campus as part of the urban experience. Already the university has adopted consistent paving, planting, lighting, and street furniture styles.

Medical College of Virginia Campus

The MCV campus – dense, landlocked, comprised of multi-story structures in a historic neighborhood – poses its own unique challenges. Wedged between Broad Street and Interstate 95, it is one of Richmond's most intense urban sectors and the engine for most of VCU's valuable research. Foremost in the plan for MCV is the controversial proposal to demolish the old A.D. Williams Clinic and the landmark West Hospital, a rare Art Deco tower. The demolition, which is probably a decade away, would make possible construction of a new medical center with more beds, lab and classroom spaces, and up-to-date facilities for research.

Beyond issues of its physical facilities, many of the MCV campus's challenges relate to traffic flow and open spaces. One of the plan's most striking proposals is the creation of a network of diagonal courtyards, extending from Broad Street through a residential life district, and eventually to the westernmost edge of the Biotechnology Park. Connecting existing open spaces, courtyards, streets, and crossings, the new construction will provide civic spaces, pathways for pedestrian travel, and escape from the urban core.

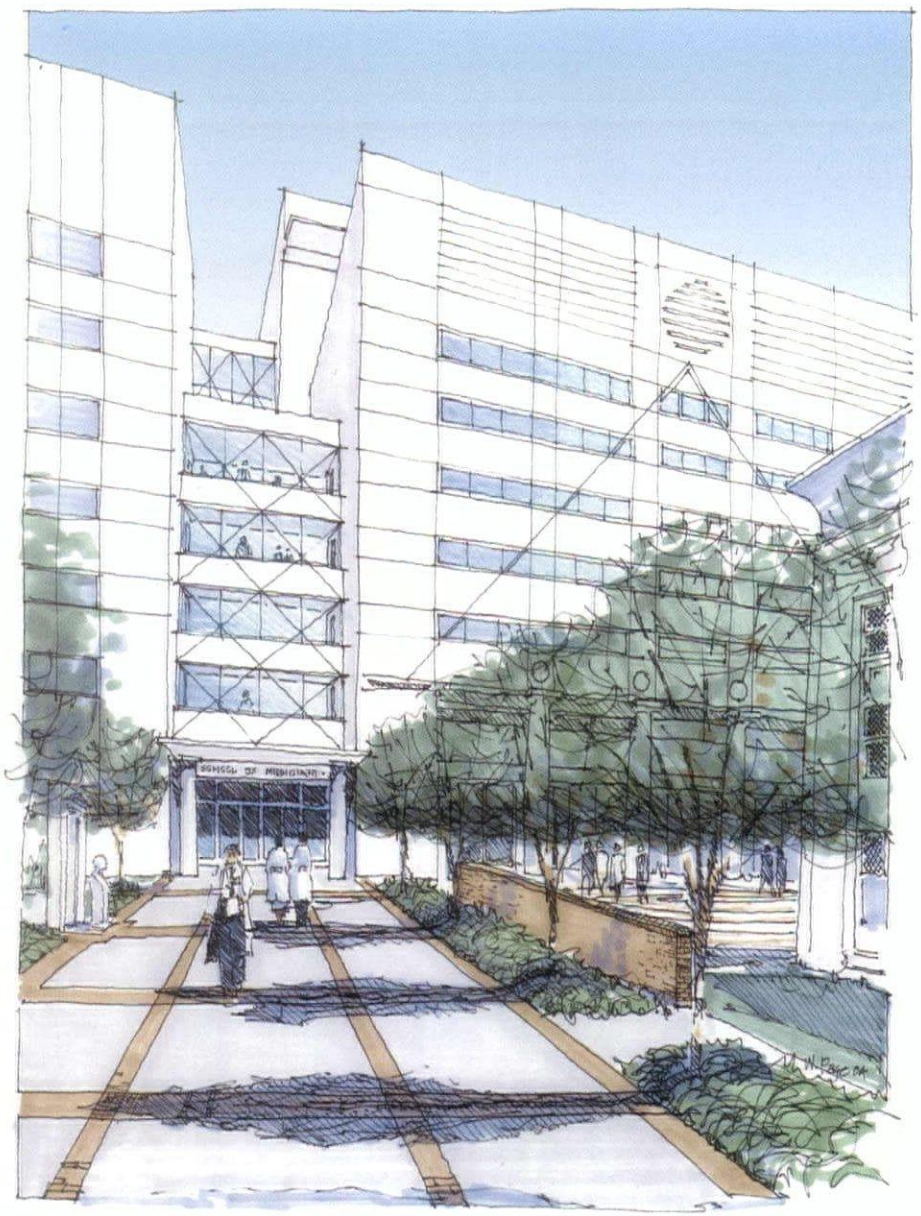
The update also calls for creation of a "heritage plan," a past-to-future walkway that threads in and out of new and old buildings, captures available spaces, and connects them with new alcoves and atriums designed into new buildings. Artifacts from the old buildings such as grates and signs – and perhaps the iconic rooftop with beacon from West Hospital – may be incorporated to acknowledge MCV's 166-year history.

Monroe Park

Of all the pieces that make up the VCU 2020 plan, Piper says the most exciting is Monroe Park. "This is the elephant in the room. It's something that has never really been talked about." With the release of the new planning document, the university recognizes the opportunity to join with the City of Richmond and neighbors to reshape the park as the gravitational center for VCU. "This great space should become what The Lawn is to the University of Virginia, the Sunken Garden to William and Mary, and the Drill Field to Virginia Tech," says Piper.



New buildings, in pink, on the MCV campus would upgrade facilities and improve internal circulation.



Rendering of the "past-to-future" walk shows a pedestrian link between the historic Egyptian Building and new medical school facilities via an atrium gallery.





MCV Campus Illustrative Plan

- VCU buildings
- VCU buildings: New construction
- Non VCU buildings
- Virginia Biotechnology Research Park buildings
- Virginia Biotechnology Research Park buildings: New construction
- Area of new construction

Northward expansion at MCV will occur along a pedestrian spine that slices diagonally through the city blocks (above and right).

By enhancing the park, VCU wants to identify the center of a fascinating urban environment, says Broughton. "We'll see an urban piazza as a focal point, and a performance venue like a gazebo." She points out that there will be several thousand students living in high-rises at the corner of Franklin and Laurel streets, and the park will be their place for interaction, escape, and entertainment. "And it will link the campuses," she adds.

By acknowledging the importance of the park in renaming the academic campus the Monroe Park Campus, VCU has symbolically and physically embraced its own identity, Piper says. "This is a center for planning and orientation at VCU. Finally, it has come to the fore."

Now almost 15 years since the arrival of President Eugene P. Trani, VCU has seen its opportunities and circumstances change. "VCU's 2020 master site plan incorporates all of the growth that has taken place at VCU and the movement from a commuter campus to a residential campus of a major research university," Trani said in a statement released with the plan. "It also builds on the unique relationship that VCU has with the city of Richmond and the neighborhoods that surround our campuses."

Time will judge the outcome of the 15-year development initiative. If successful in meeting the goals outlined in the new master plan, Virginia Commonwealth University will be an institution transformed – once again expanding its role in the lives of students, contributing to the vibrancy of Richmond's economy, and enhancing its standing among Virginia's academic and business establishment.

Rob Walker is a Richmond freelance writer.



Far-reaching plans envision a new School of Medicine fronting Broad Street, with a central atrium, or commons, in the middle of the block.

In a large addition to an academic building on the campus at the University of Richmond, SMBW Architects demonstrates that good architecture can both blend in and stand out.

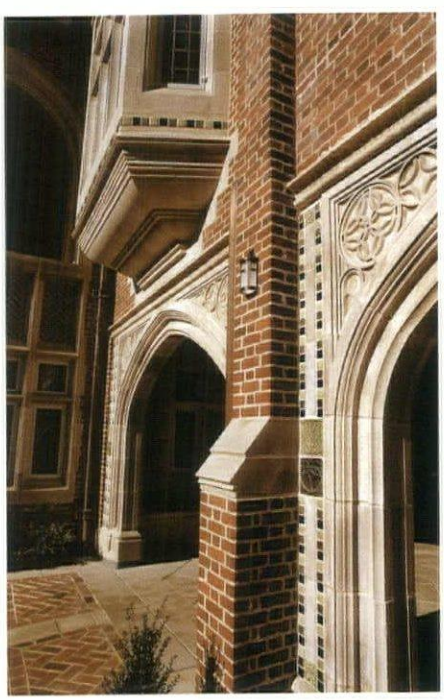
By Vernon Mays

Making Fabric from Threads

College campuses, it seems, are in a constant state of reinvention and refinement. So, along with the commission to design a large addition to a 50-year-old academic building at the University of Richmond, SMBW Architects of Richmond also found an opportunity to reinterpret rich campus traditions and reinforce the university's overall plan.

Their vision for Weinstein Hall resulted in the first project to be built at UR after the adoption of a new master plan in 2000. "One of the things identified in the plan was a project like this that would take a couple of the most overcrowded departments and consolidate them into a center for social sciences," says Rab McClure, AIA, who served as project manager for SMBW. Now the political science department, which once occupied the building alone, is joined by journalism, rhetoric/communications studies, and psychology.

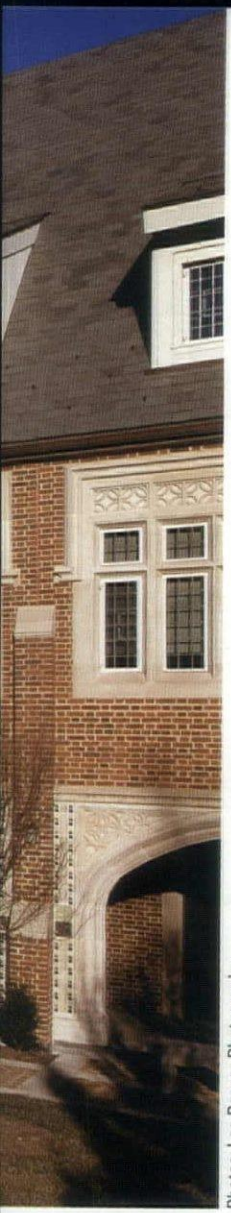
Weinstein Hall's form and detailing draw on the Collegiate Gothic vision of Ralph Adams Cram, architect of the university's first buildings and its original campus plan. Through careful study of proportion, scale, ornamentation, and interior detailing, SMBW sought to recall the spirit of Cram's early buildings while accommodating current standards of office and classroom functionality.



Rich limestone detailing was achieved through modern stone-cutting technology that incorporates the architect's CAD drawings.

McClure says the firm studied the proportions of the buildings they admired most on campus, trying to figure out why some looked like they belonged and others looked rather ill-suited for the functions they contained. "Some of the buildings here get so deep that when you put a 45-degree roof pitch on them – kind of the campus standard – you get big heavy roofs with an overgrown feel," says McClure. To avoid that impression at Weinstein Hall, SMBW grouped small-scaled spaces, such as offices, in a wing whose ends were to be exposed. They placed larger spaces, such as classrooms, in the middle of the building so that their bulky proportions wouldn't spoil the façade.

That strategy yielded the added benefit of creating zones within the build-



Photos: Lee Brauer Photography

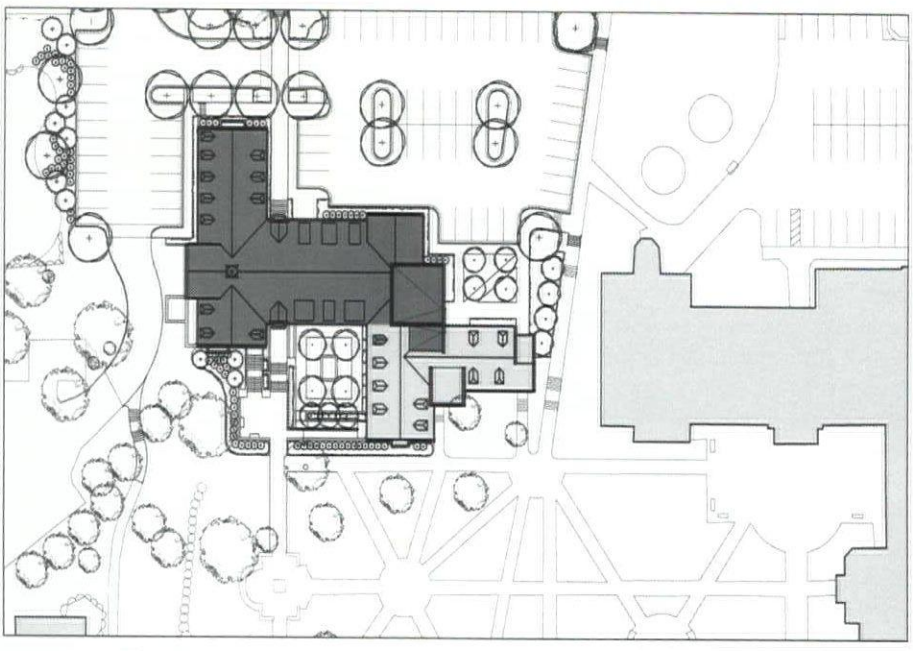
SMBW honored campus traditions with a properly scaled building that allows a key pathway to pass beneath its oriel window (left).



The design team studied existing courtyards on campuses such as Princeton and Yale in order to arrive at the proper dimensions for the new courtyard (above) beside Stern Quadrangle.

ing – classrooms and public functions in the middle and a quieter wing containing private offices on the end. On each floor, departmental lobbies are located at the joint between the classroom and office wings. These wood-paneled rooms, with frosted glass walls that offer privacy to staff members, help to orient building occupants and while clearly identifying the threshold into the office wing.

Weinstein Hall originally was to be built on a steep hillside adjacent to Stern Quadrangle, one of the college's main open spaces. But, while the original Political Science Building sat directly on the hill, McClure says SMBW saw an opportunity to pull the new classroom addition away from the quad to avoid constructing an expensive retaining wall against the hillside. At that same time, that move created space for a new paved garden. "We looked at precedents such as Yale and Princeton – even Oxford and Cambridge – to determine the minimum dimension for an intimate courtyard," McClure adds.



Site Plan



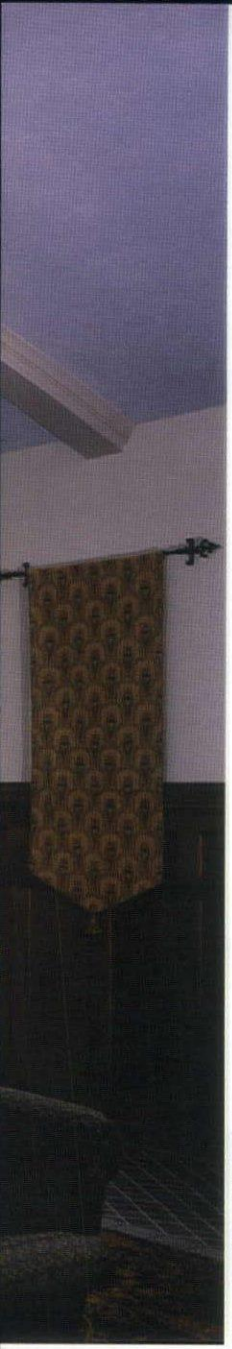
The commons, which had been divided into three rooms, was restored as a single space for lectures and small gatherings.

When designing the elevations, the architects manipulated the openings so they would relate to the functions occurring inside. Small punched windows create a rhythm on the façade of the office wing, while broad frames of limestone around large compositions of windows acknowledge the locations of classrooms and meeting rooms. "Another cue we took from Cram was to distribute ornament through the building in places where the degree of elaboration would describe something important happening," notes McClure. Oriel windows, for example, project over the main pedestrian pathway that slices through the building. Likewise, the main entrance is embellished with a scroll carved with the Latin motto *ex linis, textus* – a gesture intended to reinforce the idea that from the four academic departments comes a richer whole. "It literally means 'from threads, fabric,'" McClure explains.

In beauty and refinement, the delicate Gothic Revival stone detailing on Weinstein Hall's exterior rivals that of the earliest buildings on campus. Yet, rather than requiring the laborious handwork of a master stonemason, the contemporary ornamentation relies heavily on computer-based technology that delivers advantages of precision and speed unknown in earlier generations. Limestone used in the building was cut using a five-axis, computer-numeric-controlled (CNC) milling machine whose data originated with the architect's CAD drawings. "The CNC milling process is not particularly new, but it is becoming more widespread," says McClure. The technology saved time and money by eliminating the need for handmade lead templates, while ensuring greater accuracy of the final product.

Another interesting aspect of the project is the fact that SMBW is known primarily for designing Modern buildings, yet the firm actively sought this commission that would obligate them to work in the University of Richmond's traditional architectural language. "The building turned out feeling very inventive," says McClure, who adds that the challenge and reward of the commission took the design team somewhat by surprise. "You would worry that it would feel like a formula, or like cooking from a recipe, but it didn't."

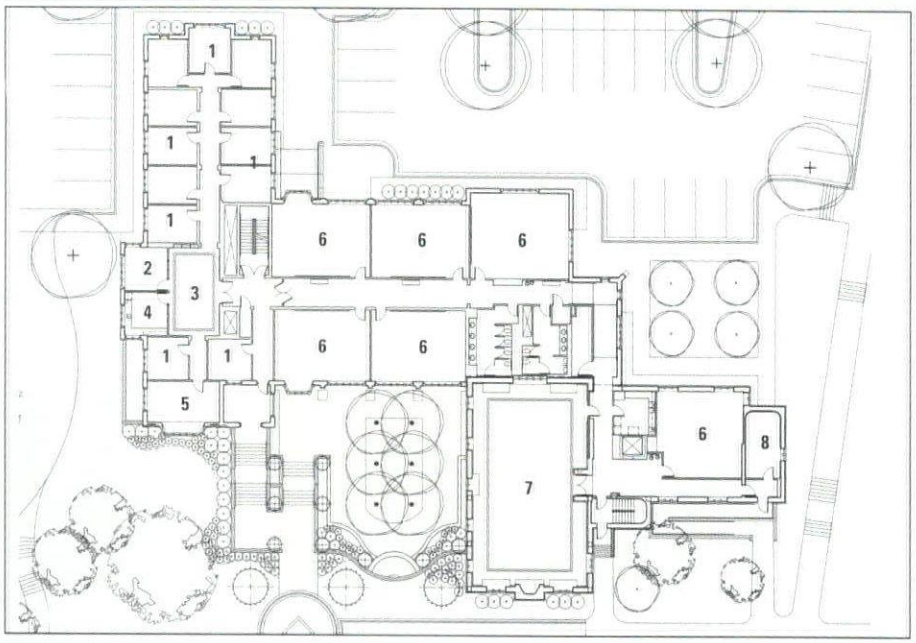
In the end, the design of Weinstein Hall seeks to reinforce, not challenge, the cohesiveness that gives the University of Richmond its recognizable character. Materials, architectural style, and proportioning all were givens at the start of the job. But the careful articulation of these elements is what gives Weinstein Hall the ability to both blend in and stand out.



Photos: Lee Brauer Photography

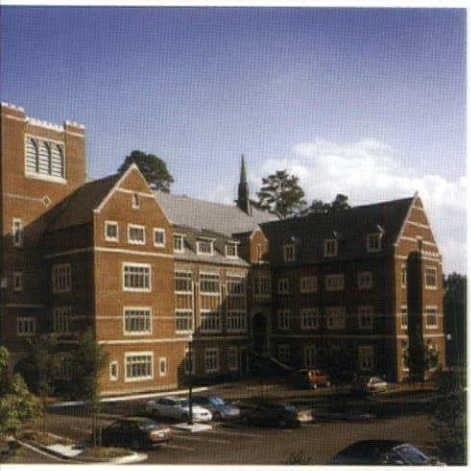


Each of the four departments has a lobby that is elevated in importance with the use of oak framing and elaborate carpets with a sandblasted slate border.



Third Floor Plan

1 Faculty Offices
2 Staff Office
3 Departmental Lobby
4 Faculty Mailboxes/Kitchen
5 Student/Faculty Lounge
6 Classrooms
7 Commons
8 Group Study Room



The rear façade of the building has narrow wings that are appropriately scaled to the campus.

Project: Weinstein Hall, University of Richmond
Architects: SMBW, Richmond (Will Scribner, FAIA, principal in charge; Bland Wade, AIA, principal in charge/technical review; Rab McClure, AIA, project architect; Jason Hendricks, Marco Marraccini, Bronwen Warner, Nicole Truitt, Raquel Pena, project team)
Consultants: Higgins & Gerstenmaier (landscape architecture); Fox & Associates (structural); Whitescarver, Hurd & Obenchain (MEP); Draper Aden Associates (civil); Jim Bethel (specifications); Art Sisca (cost estimating)
Contractor: Conquest, Moncure & Dunn, Inc.
Client representatives: John Hoogakker, Assoc. VP for University Facilities; Andrew McBride, AIA, University Architect

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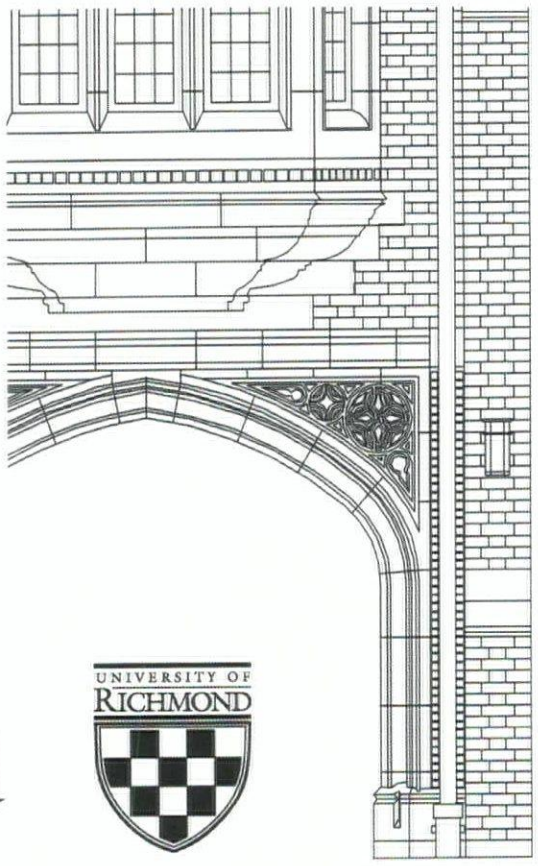
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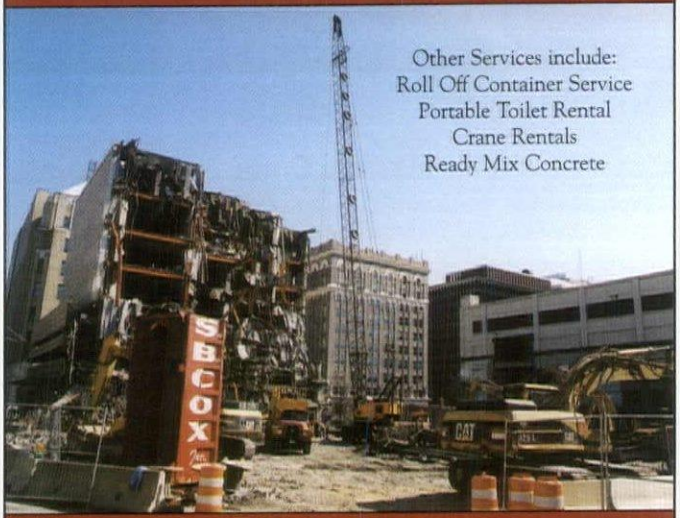
Weinstein Hall



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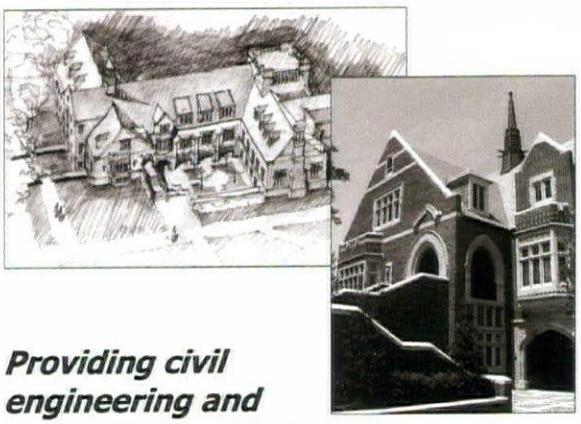
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ARCHITECTURAL PHOTOGRAPHY

• Hoachlander Davis Photography, LLC
5185 MacArthur Blvd., NW, Suite 108
Washington, DC 20016
Tel: 202-364-9306
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E-mail: anice@hdphoto.com
Web: www.hdphoto.com
Contact: Anice Hoachlander or Judy Davis

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Recent award-winners with Hoachlander Davis Photography: Inform Awards (Occoquan River House by Robert M. Gurney Architect; Poolhouse at Little Falls by Randall Mars Architect); Remodeling magazine Design Award (Arlington Bungalow by Moore Architects); Preservation Design Award (Arlington Farmhouse by Moore Architects); National Commercial Builders Council (Potomac Club by The Dietze Construction Group); AIA/DC Chapter Awards (French Cottage by Barnes Vanze Architects; Hargrave Residence by Robert M. Gurney Architect; Arlington Bungalow by Moore Architects)

ARCHITECTURAL RENDERINGS

• Architectural Hand
2865 Governors Run Rd.
Port Republic, MD 20676
Tel: 703-675-6784
E-mail: luc@architecturalhand.com
Web: www.architecturalhand.com
Contact: Luc Herbots

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Recent projects: Katzen Arts Center, American University; Jesuit Residence, Georgetown University; Master Plan for University of Maryland Baltimore; Temple University Medical School, Philadelphia, Penn.; Carlyle-Post Condominium, Alexandria

Directory listings are paid announcements. For rate information, call Inform at 804-644-3041.

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- **AVWashington**
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  Web: www.avwashington.com
  Contact: Bruce Pittman, Director of Business Development

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Recent projects: United States Central Command's main conference room; WBRA-TV's master control; Bloomberg TV's training, videoconferencing and boardrooms; Williams Mullen's videoconferencing suite, NFL Player's Association conference/boardrooms

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Recent projects: Cache Creek Casino, Brooks, Calif.; BudZone Sports Bar at Jaguars Alltel Stadium, Jacksonville, Fla.; Futuretronics, Orlando, Fla. and Las Vegas, Nev. (Fixture of the Year – 2004 Retail Design Awards NASFM); Golden Moon Casino, Choctaw, Miss.; AquaKnox Restaurant at The Venetian, Las Vegas, Nev.

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  Foodservice Design Consultants
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  Annandale, VA 22003
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  Fax: 703-658-5038
  E-mail: woody@woodburnassoc.com
  Web: www.woodburnassoc.com
  Contact: J.M. (Woody) Woodburn, FCSI

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Recent projects: addition to the Capitol and renovation of Old State Library, Richmond; Owens & Minor home office, Atlee Station; Georgetown University, Southeast Quad, student dining and commissary, Washington, D.C.; Capital One at West Creek: Knuckle 5 and Town Center, Goochland County; Stonewall Jackson Hospital, kitchen and staff dining, Lexington

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  Contact: Nick Strange

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Recent projects: St. Thomas Church Fifth Avenue, Columbarium (AIA Religious Art Award in 1996 for Superb Craftsmanship); Phillips Chapel at Canterbury School, chancel furnishings and choir stalls, Greensboro, N.C.; Dominion Resources, board table, Richmond; Union Theological Seminary, library tables, Richmond; Goodson Chapel, Duke Divinity School, chancel furnishings, Durham, N.C.

INSURANCE SERVICES

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  E-mail: aynur@artelier.com
  Web: www.artelier.com

For the past 8 years, Artelier Design has specialized in commercial interior design; the focus of the office has been hospitality, foodservice and universities. We bring innovative and economical design to create timely and successful projects for our clients. We are a full-service, minority-owned business.

Recent projects: Maryland Institute College of Art, Meyerhoff House (American Schools and University Magazine Special Citation Award); Toronto International Airport Client HMS Host; University of Baltimore; Maryland Institute College of Art, interior renovation (Baltimore Heritage Preservation Award); Morgan State University Student Center.

LANDSCAPE ARCHITECTURE

- **Hill Studio, PC**
  120 W. Campbell Ave.
  Roanoke, VA 24011
  Tel: 540-342-5263
  Fax: 540-345-5625
  E-mail: davidhill@hillstudio.com
  Web: www.hillstudio.com
  Contact: David Hill, ASLA

Hill Studio is comprised of architects, landscape architects, and planners, with expertise in community master planning, urban design, public and commercial facilities, housing, landscape design and historic preservation involving over 1,600 projects since 1988. We have won awards with our clients for our tailored designs and creative approaches to projects.

Recent projects: Blue Ridge Music Center, Galax (2000 Honor Award for Analysis and Planning – The Virginia Chapter of the ASLA); Center for Arts and Education on the Barter Green, Abingdon;

Lake Jiyang master plan, Jhang Jia Gang, China (winner of the 2002 Lake Jiyang International Design Competition); Radford University landscape master plan, Radford (2000 Merit Award for Analysis and Planning – The Virginia Chapter of the ASLA); Hotel Roanoke master plan, Roanoke

LIGHTING DESIGN

• C.M. Kling & Associates, Inc.
1411 King St.
Alexandria, VA 22314
Tel: 703-684-6270
Fax: 703-684-6273
E-mail: light@cmkling.com
Contact: Candace M. Kling

C.M. Kling & Associates provides interior and exterior architectural lighting.

Recent projects: Medimmune Headquarters Building, Gaithersburg, Md.; DC Convention Center, Washington, D.C.; Virginia Tech Alumni Center, Blacksburg; Woolly Mammoth Theater, Washington, D.C.; DOT Headquarters, Washington, D.C.

• Crenshaw Lighting
592 Paradise Lane
Floyd, VA 24091
Tel: 540-745-3900
Fax: 540-745-3911
E-mail: Jackie@CrenshawLighting.com
Web: www.CrenshawLighting.com
Contact: Jackie Crenshaw

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Recent projects: Department of Justice, Washington, D.C. (Washington Building Congress Award); Pennsylvania State Capitol, Harrisburg, Penn.; Ariel Rios Federal Building, Washington, D.C.; Byrne County Federal Courthouse, Philadelphia, Penn.; Brooklyn Historical Society, New York City, N.Y (New York Landmarks Conservancy Award)

• Kuyk & Associates, Inc.
2213 Carolina Avenue, S.W.
Roanoke, VA 24014
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Fax: 540-342-9795
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Web: www.kuyk.com
Contact: Dirk Kuyk

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Recent projects: Kay Spiritual Center, American University, Washington, D.C.; Alleghany Highlands Arts and Crafts Center, Clifton Forge; Trinity Episcopal Church, New Orleans, La.; private residences from Virginia to Massachusetts

• Lighting Virginia – Adams Parnell, LLC
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Richmond, VA 23113
Tel: 804-379-7777
Fax: 804-379-7778
Web: www.aplite.com
Contact: Carter Adams

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Recent projects: Stuart Siegel Center, VCU, Richmond; ASK Children's Oncology, MCV, Richmond (National Design Top 10 Award Winner); Richmond Airport, Richmond; Monticello High School, Charlottesville; Farm Bureau Headquarters, Richmond

• MCLA, Inc.
1623 Wisconsin Ave., Third Floor
Washington, DC 20007
Tel: 202-298-8062
Fax: 202-298-8079
E-mail: moran@mcla-inc.com
Web: www.mcla-inc.com
Contact: Maureen Moran

MCLA is an established lighting design firm, consulting with architects and developers to create design solutions that enhance architectural features and satisfy functional requirements. We specialize in lighting design for commercial office interiors, sustainable design, historically preserved spaces, conference centers, hotels, and exterior facades.

Recent projects: Greenpeace USA, Washington, D.C. (IIDA award for sustainable design); Capital One West Creek Campus, Richmond; Supreme Court Renovation, Washington, D.C.; Fountainebleau Hilton Resort, Miami, Fla.; Arnold and Porter Library and Atrium, Washington, D.C. (IIDA regional award)

• Palindrome Lighting Design, Inc.
1666 Village Green
Crofton, MD 21114
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Fax: 410-451-3201
E-mail: mike@palindromelighting.com
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Recent projects: Lovely Lane United Methodist Church, Baltimore, Md. (IESNA Award of Merit); Sailwinds Visitors Center, Cambridge, Md. (AIA Baltimore Grand Prize Winner); Homeland Security Control Center, Dulles; Buck Williams Residence, Potomac, Md.; Church Circle – St. Anne's Church, Annapolis, Md.

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• Kirchman Associates, Inc.
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Tel: 804-594-3610
Fax: 804-594-3609
E-mail: r.e.lucas@worldnet.att.net
Contact: Robert E. (Bob) Lucas, Jr.

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Recent projects: Anthem, Staples Mill Building – roofing, and terrace waterproofing; Commonwealth of Virginia, Department of Corrections – roof replacement, Mecklenburg Correctional Center; Verizon – roof replacement, Newport News Central Office; City of Petersburg – roof replacement, Centre Hill Mansion; Sherwood Memorial Park – tile roof repair project, various buildings, Salem

THEATER CONSULTING

- **Kuyk & Associates, Inc.**
  2213 Carolina Avenue, S.W.
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  Fax: 540-342-9795
  E-mail: info@kuyk.com
  Web: www.kuyk.com
  Contact: Dirk Kuyk

Our consulting services include planning for audience access, amenities, and sightlines; analysis of technical and space requirements for the stage, the performers, the technicians, and equipment storage; and design of rigging and lighting systems.

Recent projects: Dumas Center for Artistic Development, Roanoke; Brooklyn Academy of Music, New York City, N.Y., Carrington Pavilion, Danville; Wilder Performing Arts Center, Norfolk; June Bug Center, Floyd

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  3900 Gaskins Rd.
  Richmond, VA 23233
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Recent projects: United States Central Command's main conference room; WBRA-TV's master control; Bloomberg TV's training, videoconferencing, and boardrooms; Williams Mullen's videoconferencing suite; NFL Player's Association conference/boardrooms

VIBRATION

- **Wyle Laboratories, Inc., Acoustics Group**
  2001 Jefferson Davis Hwy., Suite 701
  Arlington, VA 22202
  Tel: 703-415-4550
  Fax: 703-415-4556
  E-mail: acousticsgroup@wylelabs.com
  Web: www.wyleacoustics.com
  Contact: Gary Ehrlich, gehrlich@wylelabs.com

Acoustical consultants specializing in mechanical system noise and vibration, sound isolation, room acoustics, sound systems, transportation noise, and vibration.

Recent projects: FDA – long-term construction noise and vibration monitoring, Laurel, Md.; Mary Immaculate Hospital – HVAC noise and football vibration, Newport News; Beth Tfiloh – room acoustics and sound system evaluation of sanctuary, Baltimore, Md.; Charlotte Convention Center – isolation of light-rail noise and vibration for building, Charlotte, N.C.; Worldspace – acoustical design of radio studios and control center, Washington, D.C.

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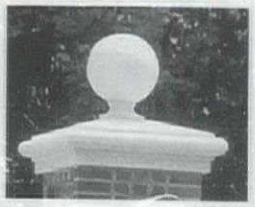
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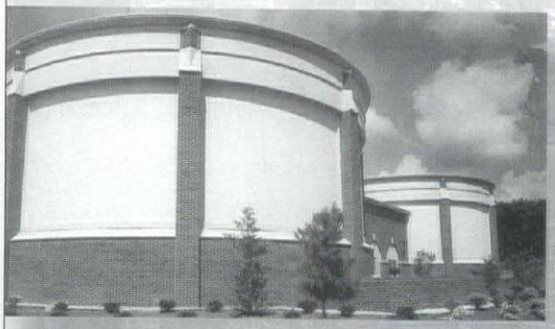
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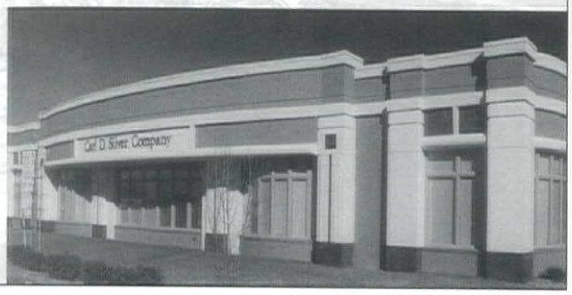
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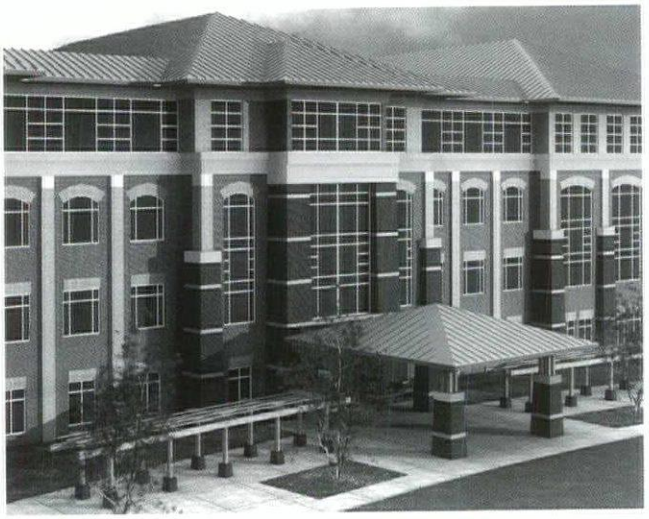
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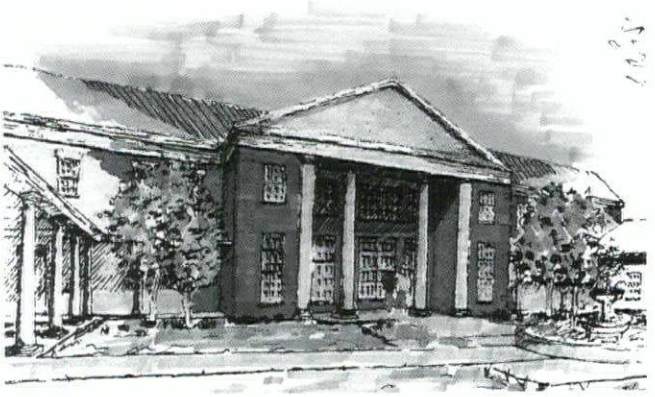
On the Boards



Architect: Baskervill, Richmond

Project: Owens & Minor Headquarters

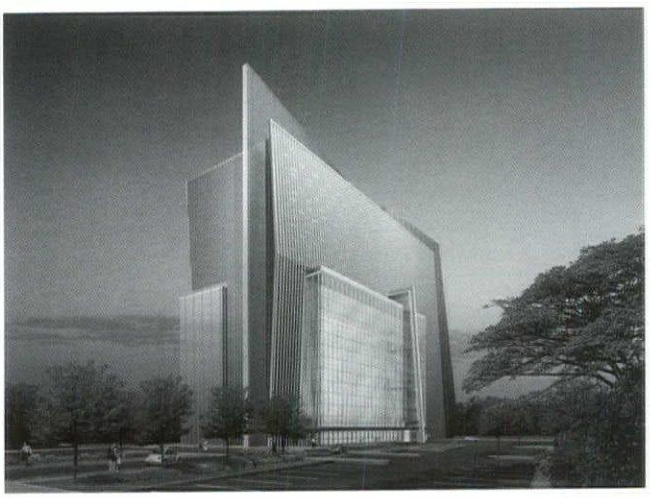
Owens & Minor's headquarters office will be located in Atlee Station in Hanover County. The 160,000-s.f. facility will include a corporate-wide training area called "O&M University," a multi-purpose auditorium, a full-service cafeteria, and a fitness center. Tel: 804-343-1010



Architect: BCWH, Richmond

Project: Private School

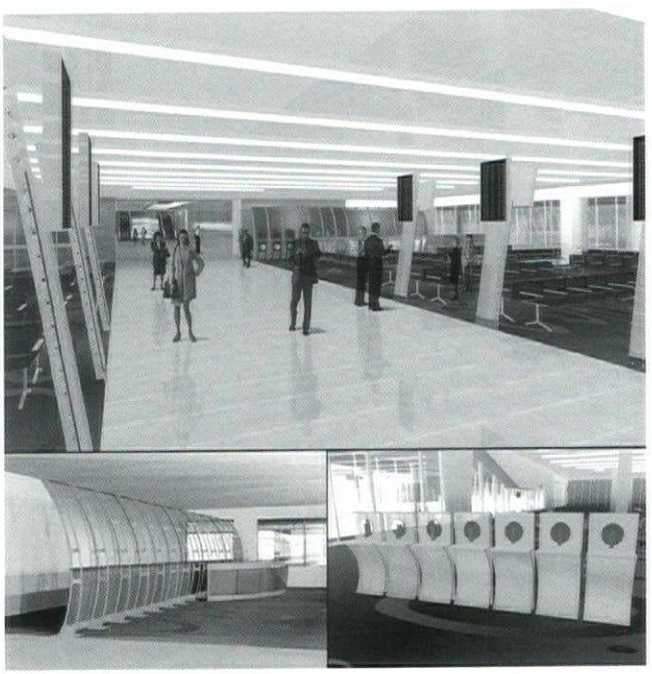
This project is a master plan for a private, K-12 school in Richmond. The 70,000-s.f. concept combines new building spaces with an existing church to create architecture that reflects the school's classical educational philosophy. Tel: 804-788-4774



Architect: Boggs & Partners Architects, Annapolis, Md.

Project: Windermere Tower

This project consists of a new 14-story, 300,000-s.f. corporate headquarters featuring a nine story glass atrium with two open-air bisecting walkways. A roof level terrace will allow for 360-degree views of both the Chesapeake Bay and the surrounding Annapolis area. Tel: 301-858-8118



Architect: DMJM Design, Arlington

Project: Independence Air, Dulles International Airport

As part of its national brand introduction, Independence Air needed to establish a strong identity to the traveling public. Design encompassed ticketing and customer service counters, waiting areas, business centers, kiosks, flight information displays, and 23 gates in concourses A and B. Tel: 703-807-2500

On the Boards listings are placed by the firms. For rate information, call Inform at 804-644-3041.



Architect: Grace Street Residential Design Systems, Richmond

Project: Coach House

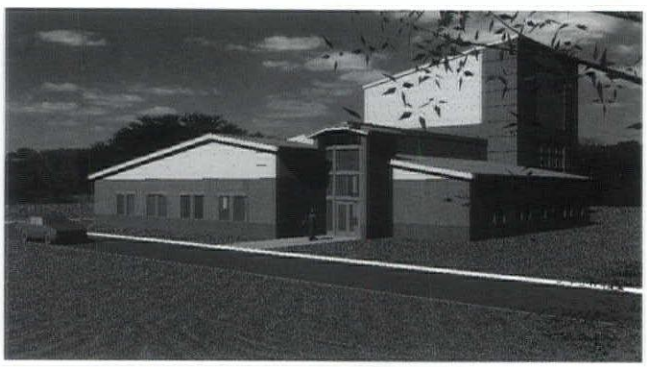
Serving dual functions as a residential retreat and garden focal point, this coach house includes an office/media room with wet bar, bath, and balcony above, and storage for two vehicles and garden implements below. Tel: 804-644-0120 / www.grace-street.com



Architect: Gresham, Smith and Partners, Richmond

Project: Tampa International Airport, Parking Garage

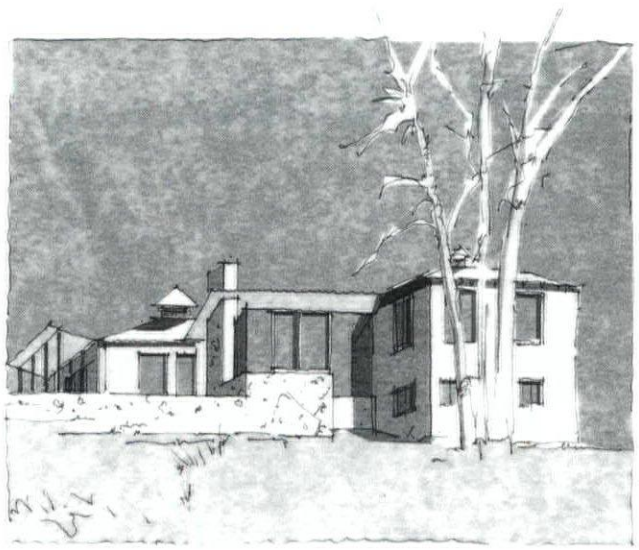
This remote garage will provide 5500 parking spaces. The structure will be cast-in-place concrete with pre-cast spandrel panels. The building's skin may consist of pre-cast concrete, perforated metal panels, stainless steel mesh, or translucent polycarbonate. Tel: 804-788-0710 / www.gspnet.com



Architect: Hayes Seay Mattern & Mattern, Washington, D.C.

Project: C-5 Flight Simulator Facility, West Virginia Air National Guard

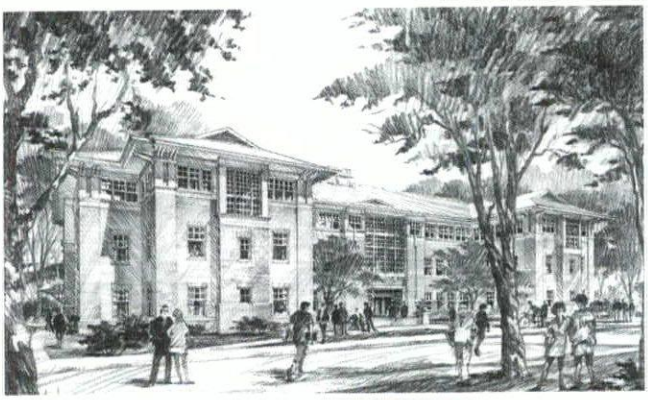
This new 12,000-s.f. facility will provide training space for flight crew and maintenance personnel as the unit converts to C-5 aircraft. Features of the design include a high bay structure, which will house the flight simulator equipment, classroom space, and administrative offices. Tel: 202-371-5200



Architect: Meditch Murphey Architects, Chevy Chase, Md.

Project: Residence in Washington, Va.

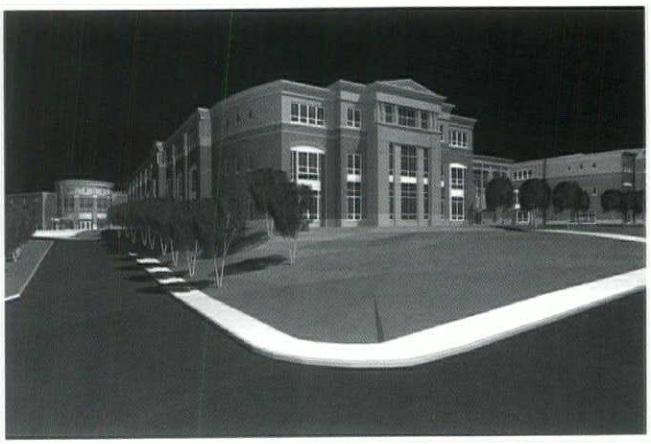
This 600-s.f. residential addition in Rappahannock Co. links two existing barn-like structures perched on a hill. A palette of stucco, floor-to-ceiling glass, and a fieldstone fireplace differentiates the addition from the existing wood board and batten structures. Tel: 301-657-9400 / www.meditchmurphey.com



Architect: Mitchell/Matthews Architects and Planners, Charlottesville

Project: Student Residence

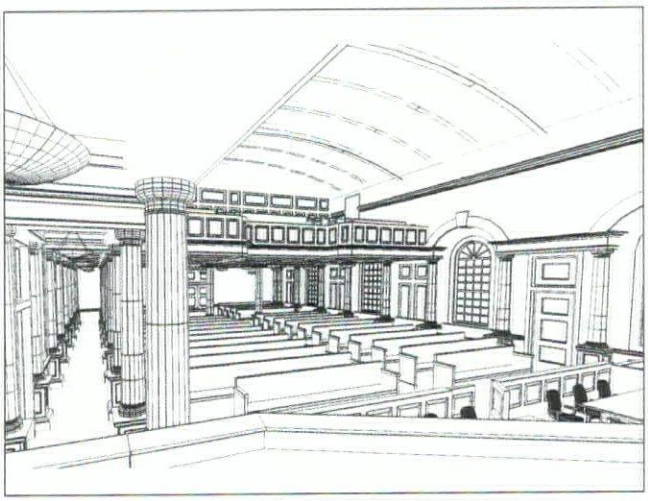
Inspired by the architectural character of the surrounding neighborhood and located only a short walk from the University of Virginia's central Grounds, this new multi-building student residence complex will provide accommodations for more than 100 students. Tel: 434-979-7550



Architect: Moseley Architects, Richmond

Project: New T.C. Williams High School

This 2,500-student high school in Alexandria is registered to become a LEED certified building. Many of the strategies selected as part of the LEED process will be integrated into curriculum, allowing the school building itself to be used as a teaching tool. Tel: 804-794-7555 / www.moseleyarchitects.com



Architect: Phillips Swager Associates, McLean

Project: U.S. Court of Appeals Courtroom 201 Renovation

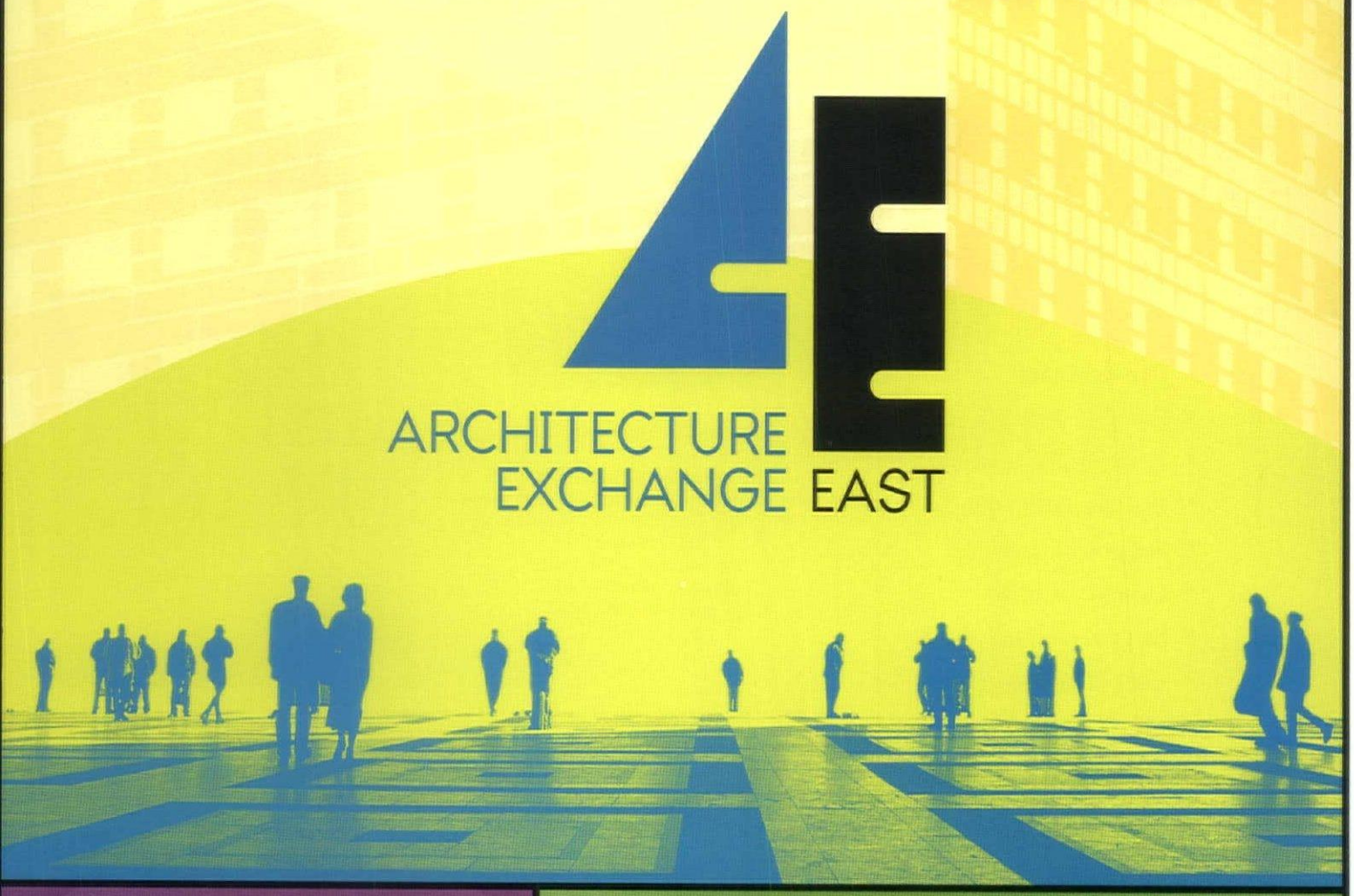
This 5,920-s.f. renovation to a courtroom in the U.S. Court of Appeals meets demands for universal access in an elegant, modern building. PSA provided project management, planning, architecture, and interior design services. Tel: 703-748-1804 / Info: linn.l@psa-ae.com



Architect: SFCS Inc., Roanoke

Project: Edenwald Continuing Care Retirement Community

This 12-story addition in Towson, Md., will have social-model assisted living units, independent living units, a new fitness/wellness center, and additional parking. Design includes renovations and additions to existing healthcare center, dining, and auditorium areas. Tel: 540-344-6664 / Info: dhk@sfcs.com



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Taking Note

The Ghost of Pole Green Church

Built in the early 1700s in Hanover County, Pole Green meetinghouse became the community church when Presbyterian pastor Samuel Davies arrived in 1747. His oratorical skills and message of religious freedom influenced politicians and revolutionaries, such as Patrick Henry, who later noted that he owed his talent for discourse to Davies. The church burned to its foundation in 1864 as Confederate and Union armies battled at Cold Harbor.

In 1994, Presbyterian minister Robert Bluford contacted architect Carlton Abbott, FAIA, of Carlton Abbott & Partners in Williamsburg. Bluford wanted to memorialize the church's pivotal role in the American quest for religious freedom. As archaeologists began excavations, Bluford lectured across the state to publicize the efforts. By chance, a tourist noticed a story about the project in a Virginia newspaper and contacted Bluford. He had found sketches and descriptions of the church in his great-great-grandfather's papers, which were stored in his Philadelphia basement. Thus the story of the church was revealed.

Abbott and Bluford decided that a ghost structure would best convey a sense of solemnity and holiness, while also symbolizing the concept of religious freedom. Abbott visited a number of American ghost structures, including ghost teepees at Fort Laramie, Wyo., and Franklin Court in Philadelphia, the best-known structure of this type.

The stark white forms stand out dramatically in the wooded landscape, creating a space for remembrance, worship, or contemplation. "We wanted to give our project a little life and a soul, so we added windows, which give you a sense of enclosure, but allow you to look in and out," says Abbott.

This project is the mere beginning of a larger preservation effort, including work on the Cold Harbor Battlefield. New subdivisions have been relocated out of historic viewsheds, while fundraising continues for a proposed Pole Green Visitor Center to be located near the Church. While the comprehensive plan has yet to unfold, Hanover citizens have been positive about Pole Green Church. Says Abbott: "It's become a hallowed place again." – *Rebecca E. Ivey*



Photos: Carlton S. Abbott



Abbott's ghost structure (above and left) was created using sketches and descriptions found in a Philadelphia basement.

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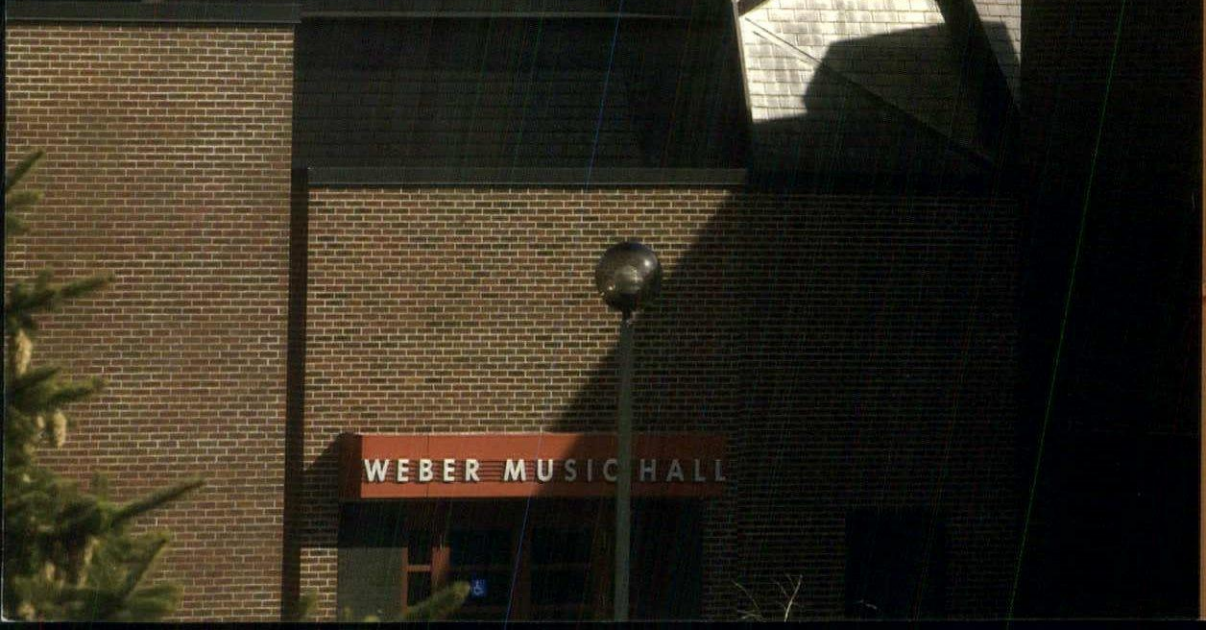






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Architect of Record: SJA Architects
Design Architect: Cesar Pelli & Associates Architects
Roofing Contractor: Jamar Company
Roofing Material: Prestige Elite

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